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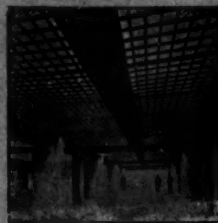
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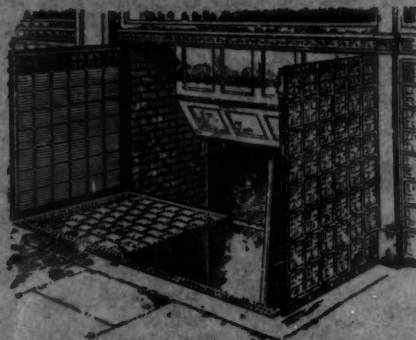
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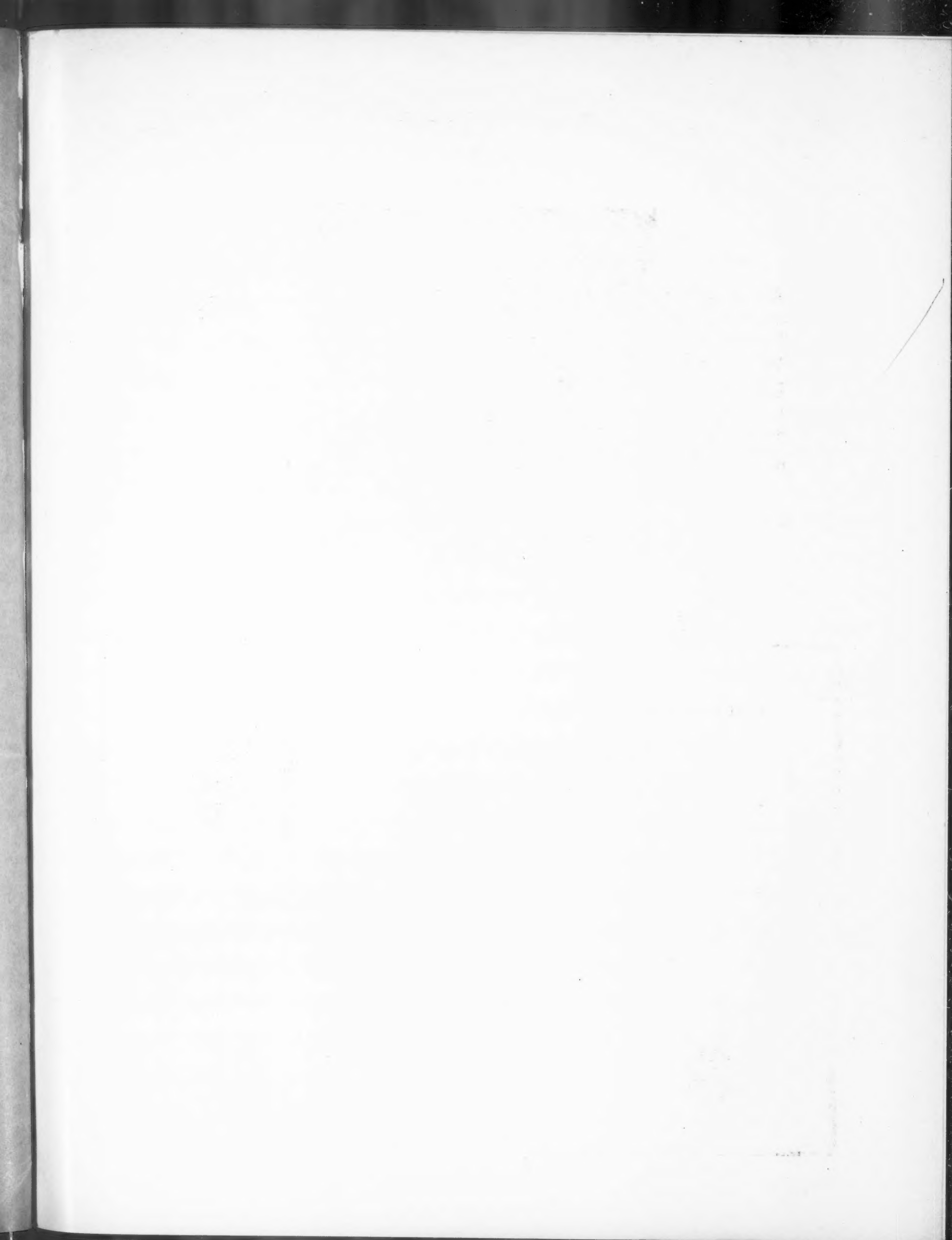
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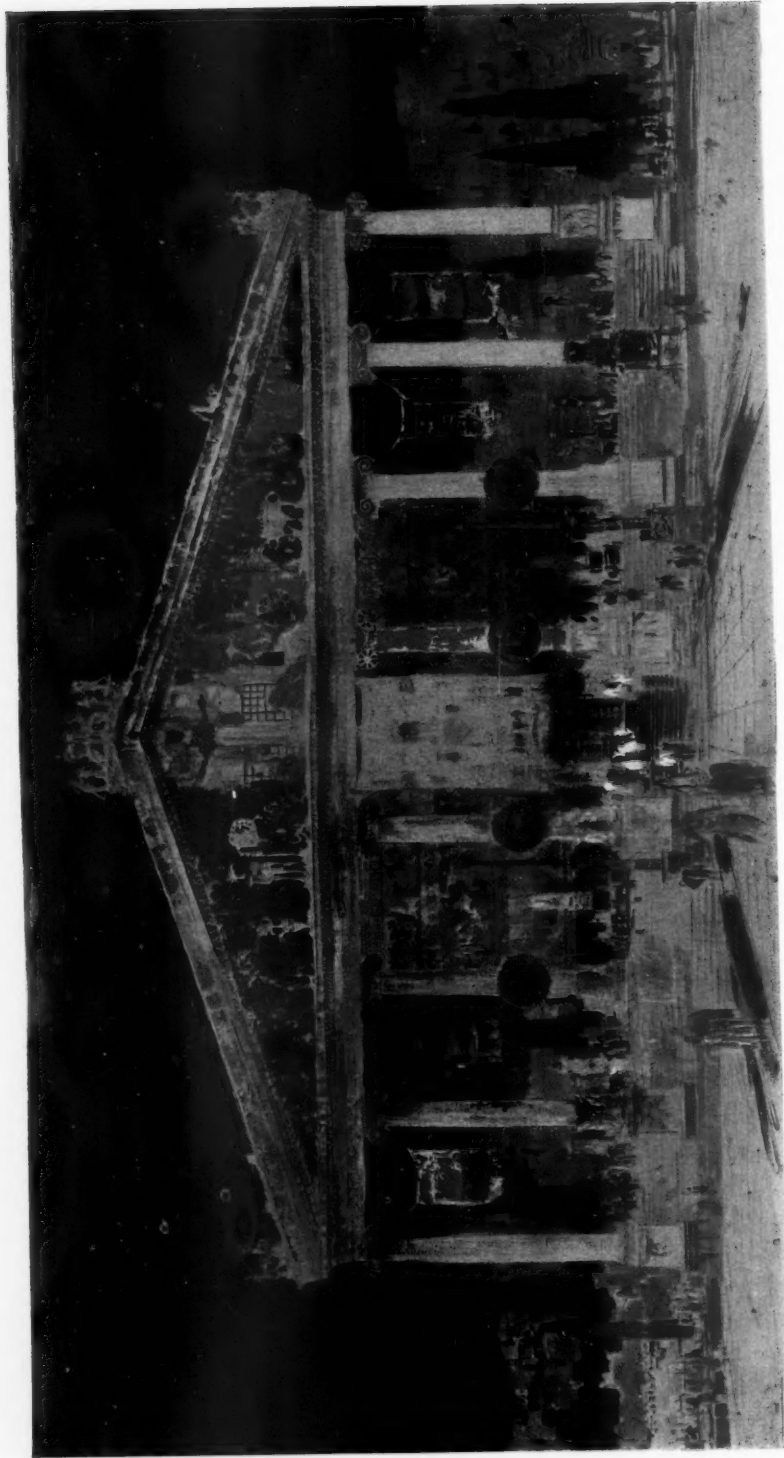
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THE TEMPLE OF DIANA AT EPHESUS.



THE SEVENTH AND LAST WOODEN ARCHAIC TEMPLE.

*From a Painting by William Walcott.*

*This, the last of the wooden Temples of Diana at Ephesus, was burnt by the fanatic Herostratus the night on which Alexander the Great was born in 356 B.C. The stone columns, however, were left standing. Its total width was probably about 220 ft., its length 425 ft., and the height of its columns 52 ft.*



## Angkor Vat at Marseilles.

**I**N the matter of climate France is more favoured than this country, and is the richer for the contrasts to which wide extremes of latitude give birth. One may step into the P.L.M. "Rapide" at the Paris Gare de Lyons in the pouring rain and shivering with cold. A little before Avignon the train crosses the boundary into the country of "set fair." At Valence the station-master calls out "Valence!" in anticipation of the accent du Midi, and then in a short space comes Marseilles, set on its hills and protected by the gilded Virgin of Notre Dame de la Garde. Only twelve hours from Paris, olives, sunshine, and grasshoppers!

From April to November of this year Marseilles has had another glory added to her long and glowing list. A glory which bears witness to the firm purpose and idealism which lie below the surface of the French character; for the Colonial Exhibition is the fruit of industry and courage, and shows the wide extent to which French colonization has been carried out in countries rich in many things besides Art.

The Colonial Exhibition has the initial asset of an attractive site. Thirty-six hectares of ground, laid out with cool lawns and protecting plane trees, form a plateau on high ground convenient to and yet secluded from the swarming city of Marseilles. Once within the exhibition enclosure, one is struck by the absence of the garishness and vulgarity into which it is so easy to fall in the design of temporary structures. The general effect is one of an approach to harmony, which is certainly difficult to attain when buildings of varying dimensions, form, and character are necessarily placed in fairly close juxtaposition.

The Grande Allée forming the main axis of the grounds is planted with a double row of planes, and there are trees of European species in plenty studded round the grounds. The effect of their foliage with its play of shadow is delightful. But it must be confessed that their presence detracts from the effect of such buildings as the splendid pavilion of West Africa,

whose battered walls of a deep ochre colour seem to yearn for palm trees and sand. The westerner scarcely notices the incongruity, but those who know the desert must be inevitably, and perhaps unreasonably, disillusioned.

Opinions will perhaps differ as to which building constitutes the crowning glory of the exhibition. The Grand Palais on the main axis, with its Salle des Fêtes, is, we understand, a permanent exhibition building. It is conceived in the manner to which we have become accustomed in modern French work, a good composition marred by poor detail, but with bad defects of scale unusual even in second-rate French designs. On the axis of the Cour d'Honneur fronting this building is the Pavilion of West Africa, one of the most interesting and suggestive in the exhibition. But it is not until one has passed down a side "allée" at right angles to the main axial promenade that one comes upon an architectural group which is of such serene beauty that everything else is completely overshadowed. This group is the Palace of Indo-China, a reproduction of the famous temple of Angkor Vat.

One may be guilty of naïveté in yielding to the wonder of what is after all only a simulacrum of reality, a plaster sham which may appal the initiated who have contemplated the original. But certainly it is a great feat to have materialized this reproduction of one of the most beautiful and mysterious buildings of the East, and to have managed in an exhibition setting to stir an echo of the same feelings which must overwhelm the traveller when he comes upon Angkor Vat for the first time.

It is true that the architects who have attained this result have given to the exhibition only a portion of the Temple. The Palace of Indo-China consists in the main of a group of three buildings, two of which are porticoes or galleries reproducing the motives of the galleries of the second story of Angkor Vat. The third group is composed of the magnificent innermost



ANGKOR VAT: A GENERAL VIEW FROM THE FORECOURT.

sanctuary, having in plan the form of a Greek cross within a square. In the original temple this sanctuary rises as the central climax of a huge scheme of esplanades and rectangular porticoes. It forms actually a kind of third story in a vast composition which practical considerations would have made it impossible to reproduce at Marseilles.

The plan of the temple has been adhered to in its general form, and has been most ingeniously adapted to practical exhibition purposes, housing as it does a splendid collection of Indo-Chinese art. The four internal courts, which at Angkor contained pools of water, have been covered over at basement level to form top-lit exhibition rooms. The four arms of the cross and the surrounding quadrilateral galleries are lit from these courts on the basement level and through their own windows on the upper floor. And at the centre of the cross, where was the "Holy of Holies," has been arranged a cleverly planned octagonal staircase well, with two ample staircases for the public, climbing one above the other.

Angkor Vat, like the other great temples of Cambodia, Vat Phu, Prah, Vihear, Bakong, Vat Nokor, exerts that peculiar fascination which results when beauty and nobility of form are allied to mystery and conjecture. The effect is seen in the extraordinary hold which research at Angkor has taken on French popular imagination, for in France Angkor has become



A CORNER TREATMENT.

almost a cult, which is not confined to architectural and antiquarian circles alone. There is a mystery connected with the origin of these temples, and with the extraordinary development of Khmer art in general, which touches the imagination and obliges one to read and search.

The temples of Cambodia are often referred to as Hindoo; but they differ from Hindoo models in plan, and in their architectural expression of religious conception. Their erection may have been due to Hindoo impulsion and collaboration—the idols which they house are Hindoo. But at least one authority believes that these huge stone structures follow a great precedent in being the expression in stone of an architecture derived from wooden construction, an architecture purely Khmer, existing before the Hindoo invasion.

Whatever its origins, the art of the Khmers remains a mystery. Of Hindoo influence in Cambodia to-day there is no trace except in these vast architectural ruins. There is nothing to tell us of the extraordinary growth of the civilization which produced these stupendous temples, and which seems suddenly, after the thirteenth century, to have been blotted out as if by some great catastrophe. The unsolved riddle intrigues like the story of Atlantis.

Of the actual architectural handling of the reproduction of Angkor Vat at Marseilles, one can only say that the work has



ENTRANCE STEPS GUARDED BY DRAGONS.



CAMBODIAN DANCERS BEFORE THE TEMPLE.



ANGKOR VAT AT MARSEILLES.

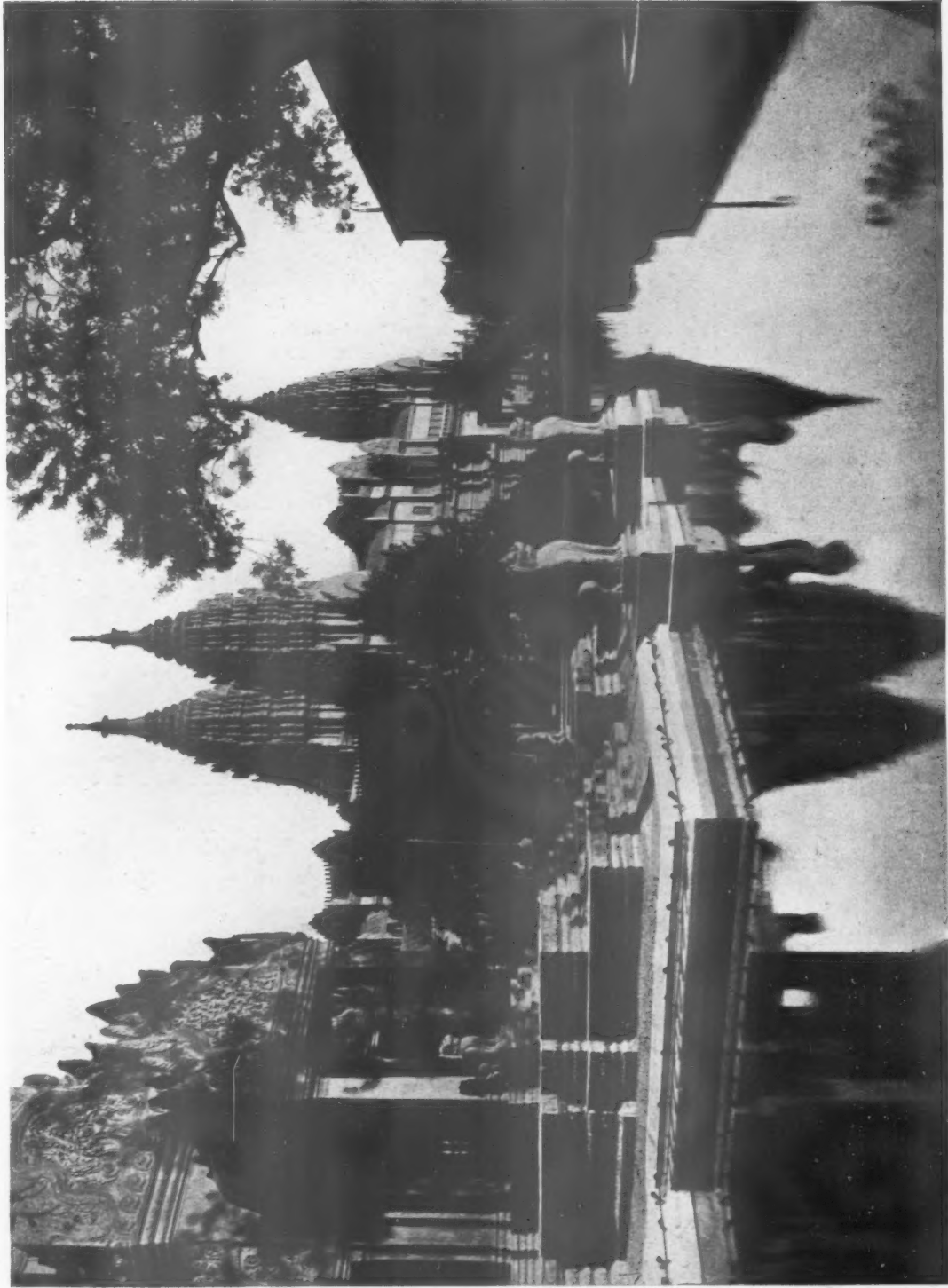
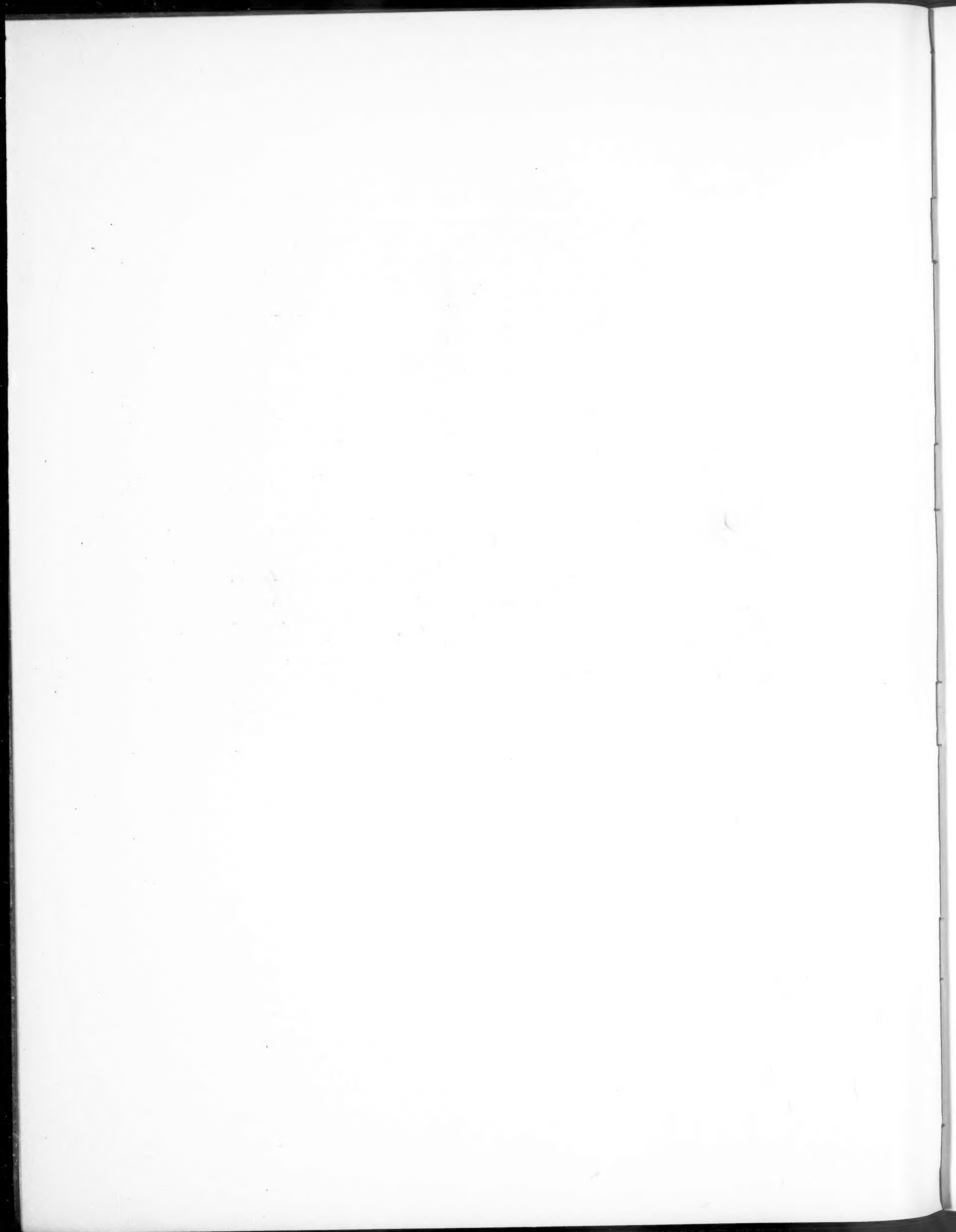


Plate II.

THE EXHIBITION PALACE OF INDO-CHINA.

December 1922.







A WING OF THE TEMPLE OF ANGKOR VAT.

been wonderfully carried out. The texture of the concrete and plasterwork is a tribute to technical competence. The detail is beautiful, even in such materials. And the mass of the building, with its setting of esplanades, lakes, and porticoes, speaks for itself. The two huge Nagas, the seven-headed monsters which flank the steps from the forecourt, seem to warn the visitor of the difficulties of approach, of the climaxes repeatedly deferred, of the dragons which guard each step of an entrance which seems continually receding and unattainable.

The architecture of Angkor Vat succeeds in exciting astonished admiration, in impressing the beholder with a magnificence and sense of scale which is not attained by mere physical size. The effect is gained by great architectural subtlety and knowledge of human psychology. The multiplication of elements, the feeling of soaring height gained by the stressing of vertical points, and the multiple receding horizontal planes conduce to a pyramidal effect of power. The sensation produced by this composition is enhanced and fortified by every possible device, such as the precipitous external staircases, wider at the base than at the top, flanked by figures which diminish progressively in size and thus exaggerate the diminishing perspective.

The powers of design, apart from any spiritual quality, which are present in this building, give one an uncomfortable

feeling that the architectural mind of to-day is in a sad state of inferiority. It is unfair to try conclusions between an acknowledged architectural marvel of the past and a haphazard collection of modern designs probably hastily conceived. But the fact remains that Angkor Vat stands like a giant among pigmies.

For those who are able frankly to abandon themselves to a pot-pourri of emotions the directors of the Marseilles Exhibition have provided a "régal" of special delicacy, in the shape of an operatic performance of *Lakmé* which took place on a temporary stage constructed at the foot of the central staircase to the sanctuary.

The Cambodian dancers have a frail beauty of their own, and they performed their measured and rhythmic steps with that quality of gesture which the French so aptly describe as "nostalgique." Angkor Vat, silhouetted black against the evening sky, with the windows of its galleries glowing behind their carved balustrades with a dull red illumination, formed a background in perfect harmony with this moonlight performance of the Hindoo tragedy. There is in the French people a latent sense of the fitness of things, and a capacity to rise to great occasions.

HOWARD ROBERTSON, S.A.D.G.

## Three American Business Buildings.

Designed by Alfred C. Bossom.

THE following three buildings, two of which are banks, and the third the offices of an oil company, have been recently designed by A. C. Bossom, an English architect who has a practice in the United States.

The First National Bank of Jersey City, N.J., stands in Exchange Place. It is nine stories high, and has an altitude of 120 ft. above the street. It has a frontage of 80 ft. on Exchange Place, and 162 ft. on Hudson Street.

The vestibule to the bank is approached through a pair of bronze revolving doors. It is designed in black and gold marble from floor to ceiling. The elevator doors are in silver bronze, and the ceiling is of a wood treatment, but the dominating note is the entrance to the bank, a white metal screen based upon the treatment used in the Capilla de los Caballeros in Cuenca Cathedral, Spain.

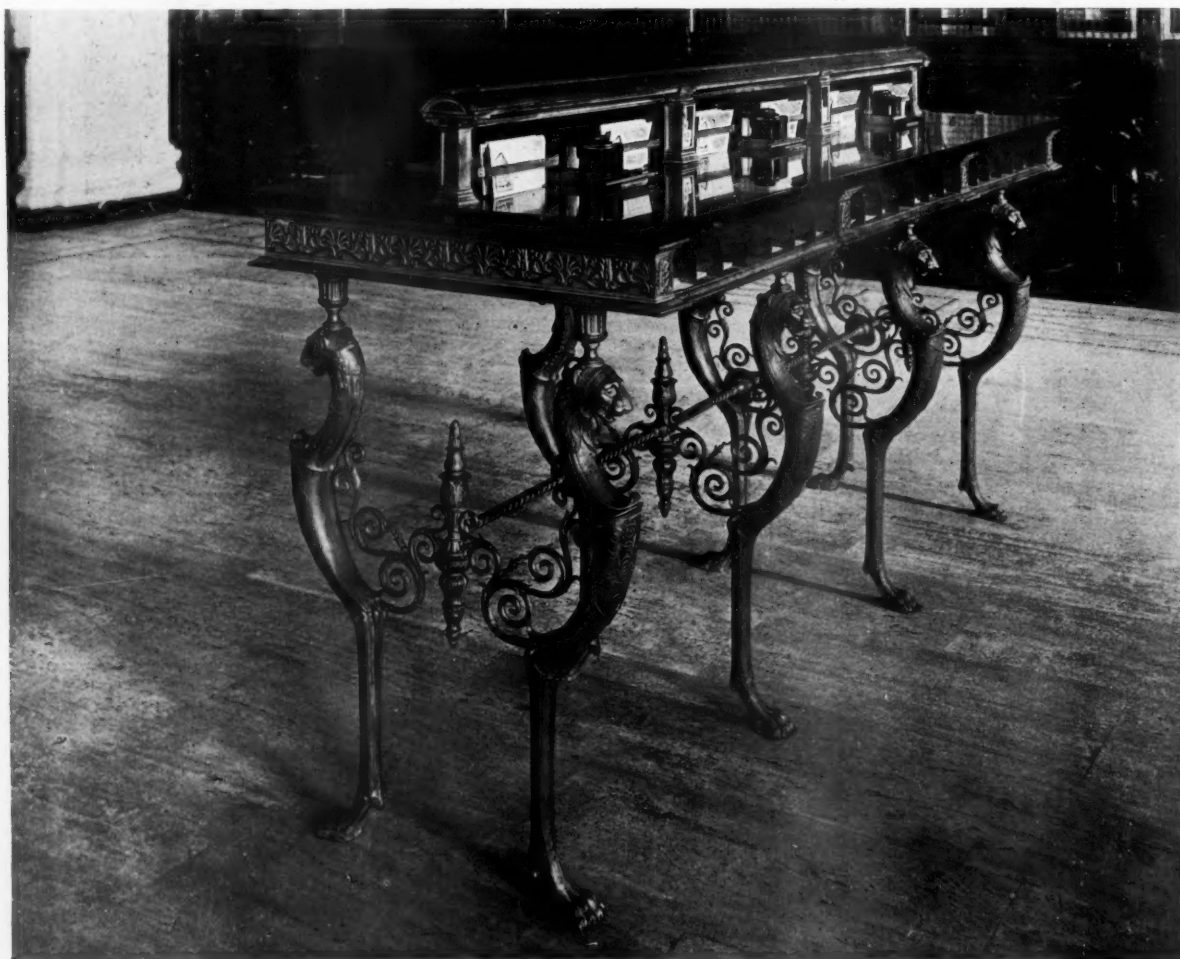
The walls inside the bank are of Noisette stone, and the floor is of Travertine marble. The counters are of black and gold marble supported by light bronze screens, strong enough for all purposes, though at the same time light enough to in no way obstruct the vision. The banking room is approximately 100 ft. long by 80 ft. wide.

The Seaboard National Bank of New York is unique in the arrangement of its quarters inasmuch as it has what amounts to two ground floors, one slightly above the level and one slightly below the level of the street, so that the different branches of the banking business may be dealt with at these two different levels without congestion to the public.

One entire floor, the fourth, is given up to storage purposes. The top floor of the building contains rest rooms, recreation rooms for the employees, and accommodation for officers should they be required to spend the night in the bank, complete with bedrooms, bathrooms, etc.

The building consists of a granite base with an Indiana limestone façade, and great polished green Rockport granite columns, which are strikingly effective. The capital of each column has a representative seaboard animal worked up into the design.

Entering the building by a Tennessee marble staircase one sees upwards into the upper banking room and downwards into the lower banking rooms, wherein the great vault is located. On the level of the upper banking room the entrance is flanked by two heroic bas-reliefs. The banking room itself is worked in Tennessee marble and bronze with American walnut fittings.



CHEQUE DESK IN BANKING ROOM, FIRST NATIONAL BANK OF JERSEY CITY, N.J.



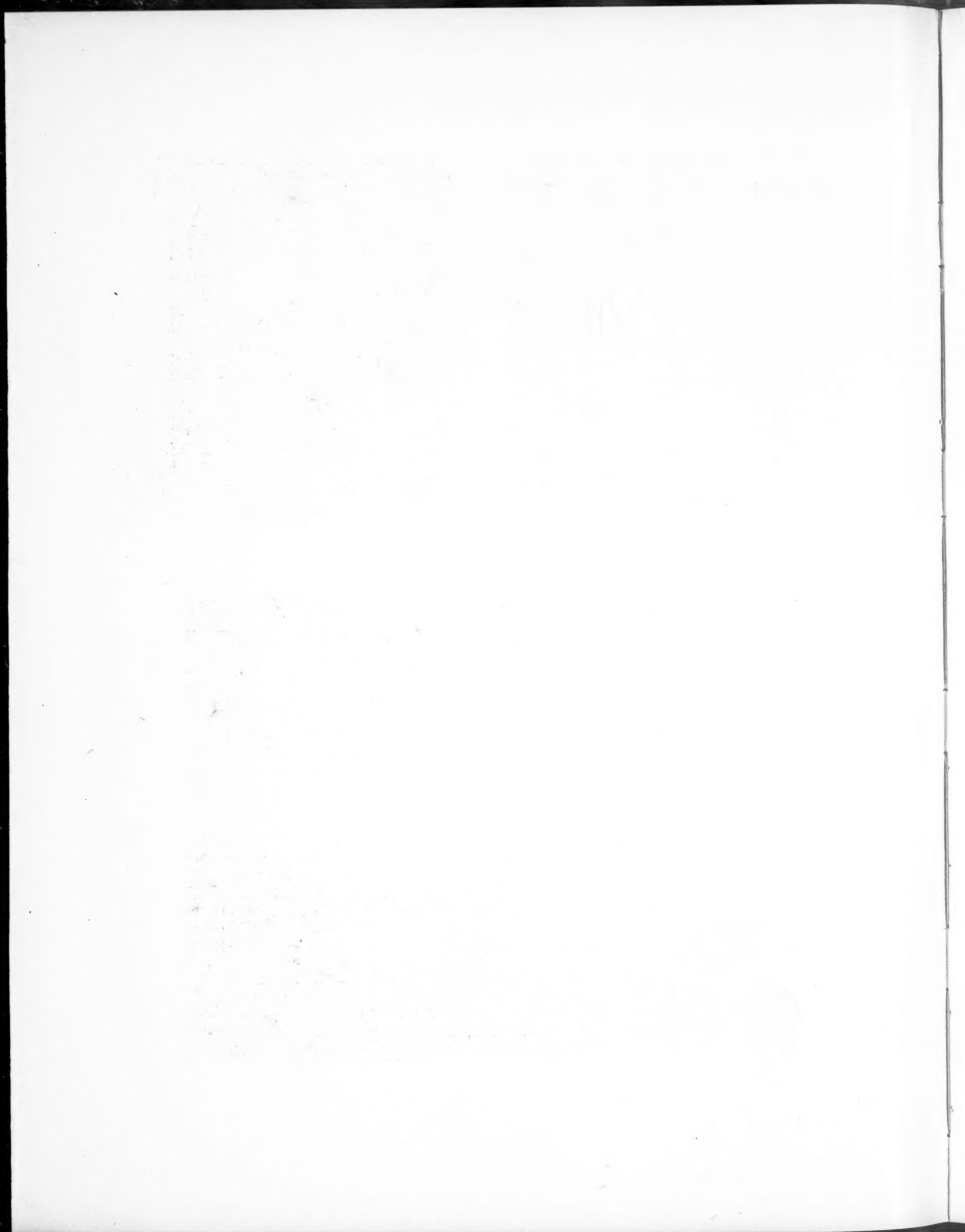
THREE AMERICAN BUSINESS BUILDINGS.

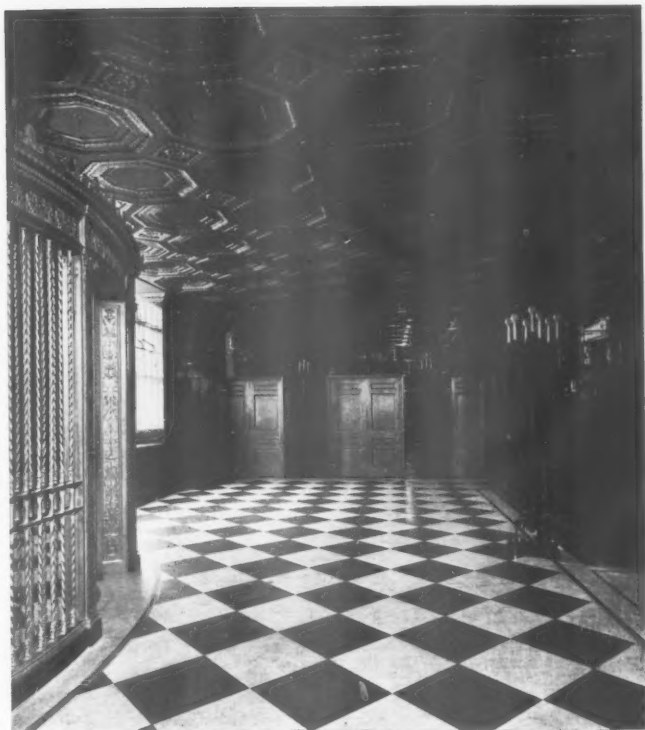


Plate III.

December 1922.

THE FIRST NATIONAL BANK OF JERSEY CITY.  
Alfred C. Bossom, Architect.





The Entrance Vestibule of Black and Gold Marble.



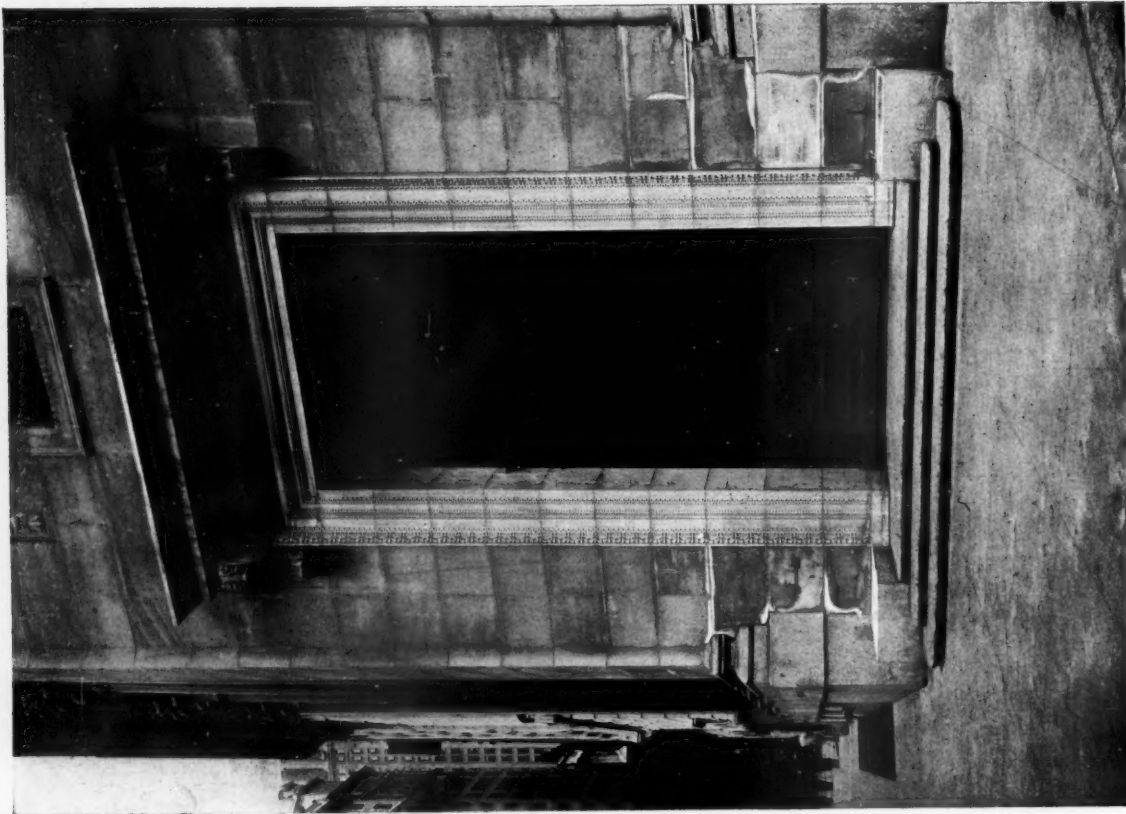
The Entrance to the Bank, a White Metal Grille.



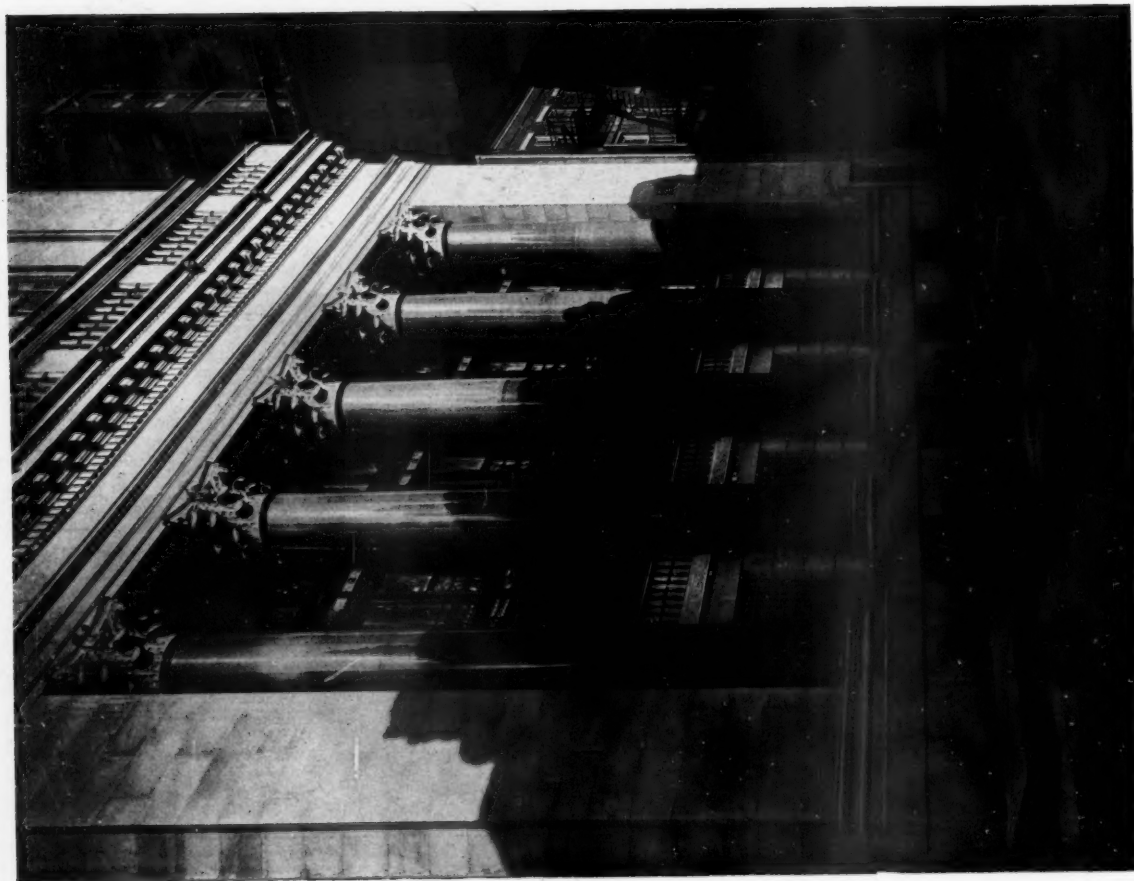
The Main Banking Room.

THE FIRST NATIONAL BANK OF JERSEY CITY.

Alfred C. Bossom, Architect.



The Main Doorway.



A Detail of the Polished Green Granite Colonnade.

THE SEABOARD NATIONAL BANK, NEW YORK.

Alfred C. Bossom, Architect.



THREE AMERICAN BUSINESS BUILDINGS.



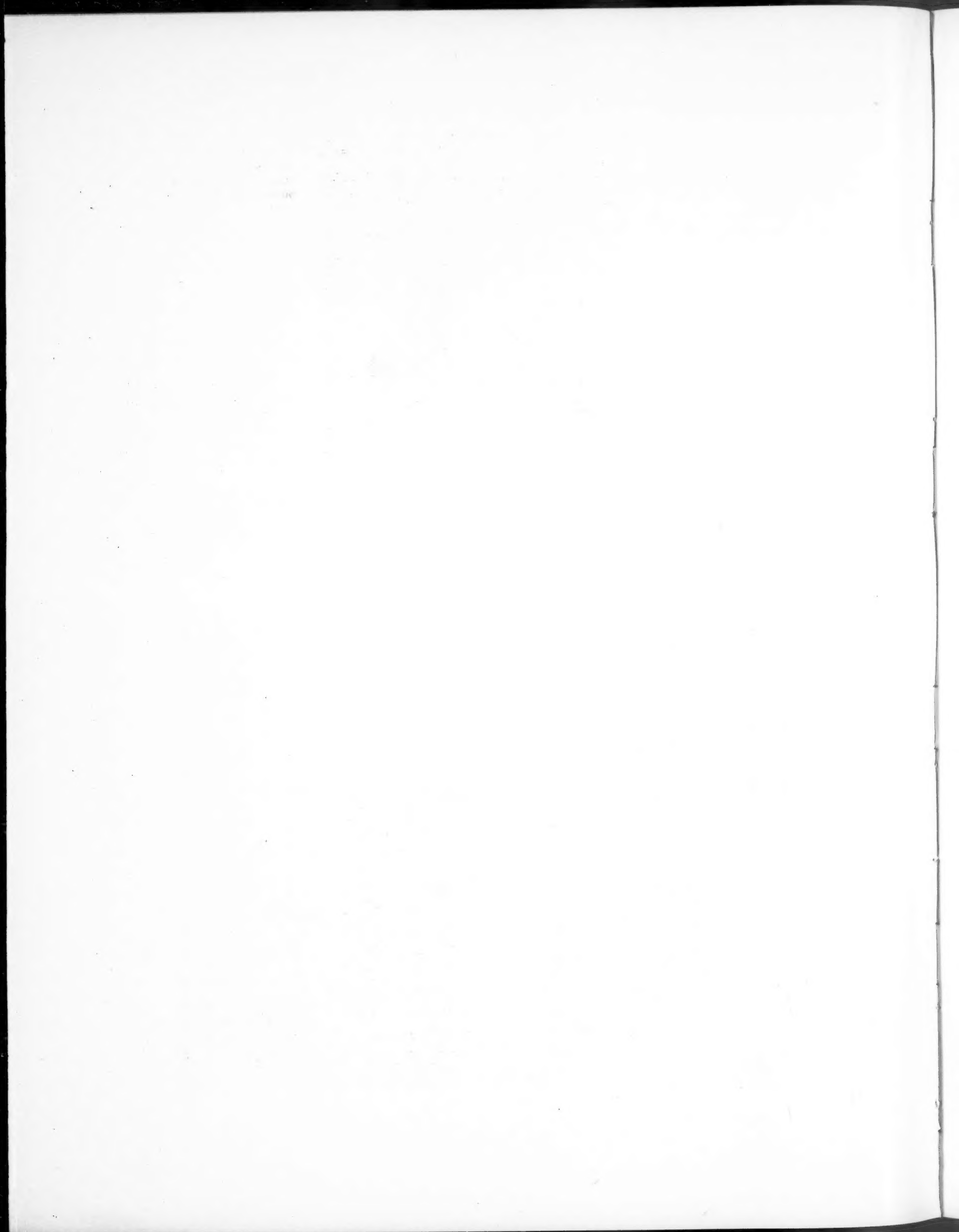
Plate IV.

December, 1922.

THE SEABOARD NATIONAL BANK, NEW YORK.

Alfred C. Bossom, Architect.

*This Bank was awarded First Prize by the Down Town League of New York, as the Best Building of the Year 1920.*



The columns are made of green terrazzo. The mezzanine which surrounds the upper banking room is kept open in order to provide ample light and air. The flooring throughout the working space is cork tiling, and throughout the public spaces a rubber tiling which has the appearance of marble. Very handsome bronze cheque desks provide the accommodation that is needful for customers.

This building had the distinction of being awarded the first prize by the Down Town League of New York as the best building built in 1920.

The Magnolia Building exemplifies the fundamental axiom that a structure which towers above its neighbours must be so designed that it is presentable from all sides; it has no back, but possesses four fronts.

For protection against cold winds the court of the building has been made to face the south, and its arms extended like two bastions to receive the prevailing cooler winds. Every room has an exterior exposure, and the north side of the building, which receives the cold, unpleasant "northers," is given up entirely



ENTRANCE, SEABOARD NATIONAL BANK, NEW YORK.

to elevators, toilet-rooms, and staircases. Another feature that has also been given deep consideration is the appearance of the building in relation to its surroundings. Before the final design was made photographs of the site from all points of view were taken; and studies of the building were developed from every angle, to prevent the possibility of any unpleasant effect.

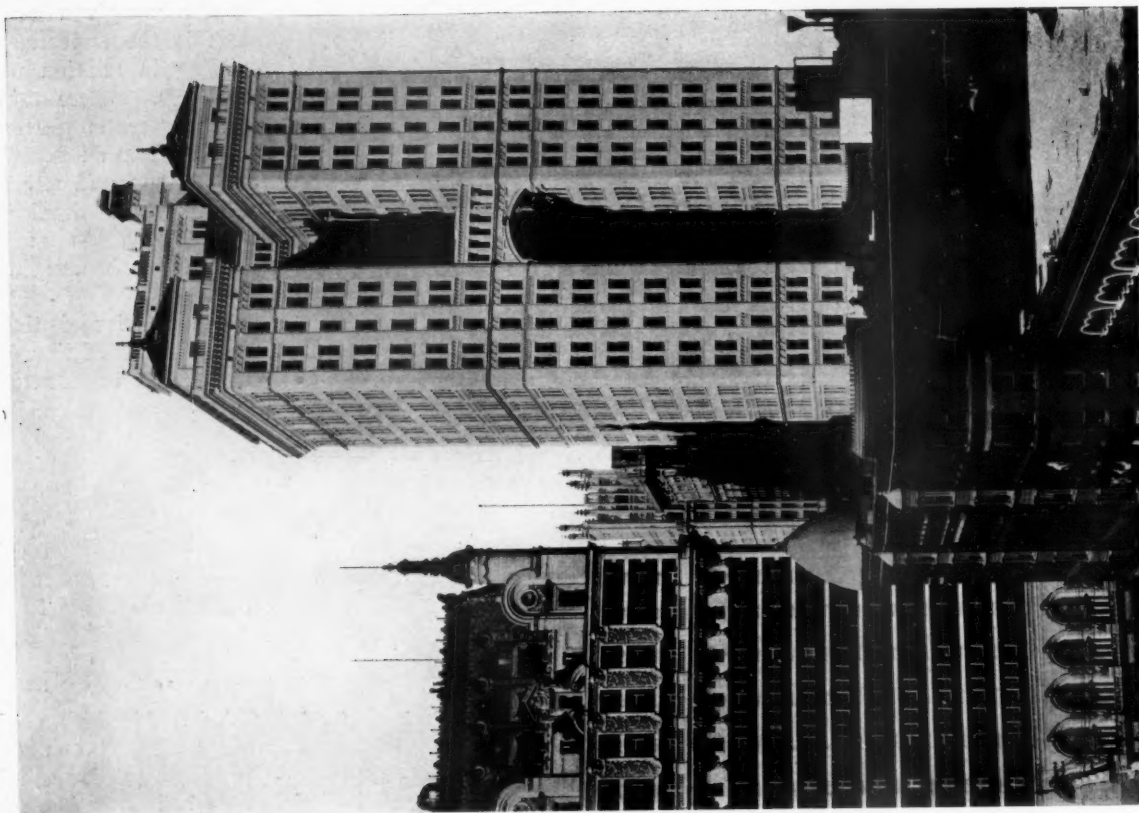
The exterior of the building is constructed of limestone. An effort has been made to keep it as simple as possible.

Internally the building is capable of subdivision in any direction, and a unit system of electric lighting, door, window, and corridor construction has been worked out, so that changes can be made in the future without unduly ripping the building to pieces.

The elevators have a micro-levelling attachment connected to them which enables the cars to stop within one-eighth of an inch of each floor, thus saving the jolting so frequent in machines of a tall building that have a speed, such as those in this building have, of 600 or more feet per minute of travel.



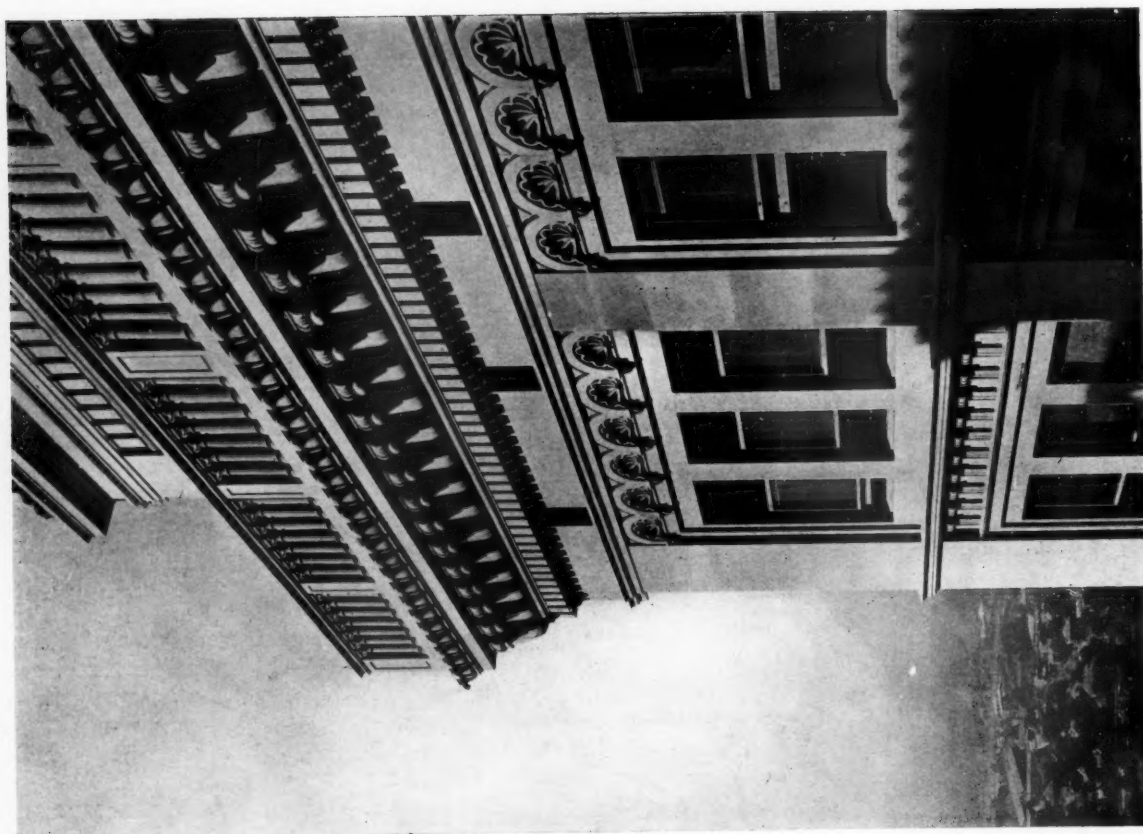
ENTRANCE HALL, MAGNOLIA PETROLEUM COMPANY, DALLAS, TEXAS.



General View of the Building.

THE MAGNOLIA PETROLEUM COMPANY BUILDING, DALLAS, TEXAS.

Alfred C. Bossom, Architect.



Detail of the Cornice.



# Bruno Taut : A Visionary in Practice.

By Herman George Scheffauer.

**B**RUNO TAUT is one of the dominant forces in that group of revolutionary young architects who are stamping their impress upon the new architecture of Germany and slowly extending their influence over the Continent. This group may be divided into what might loosely be called the school of Hans Poelzig, the creator of Reinhardt's *Grosses Schauspielhaus*, the designer of the projected new *Festspielhaus* at Salzburg and many other works; that of Erich Mendelsohn, the builder of the remarkable Einstein Tower at Potsdam and various ultra-modern industrial edifices; and that of Bruno Taut—the practical visionary, as exemplified in his books and in his theories, as well as in his work as city architect of Magdeburg. These three men follow their own distinct ideas and programmes, but each is to a greater or less extent dominated and inspired by the subjective movement in art which has been called Expressionism—in so far as it embodies a revolt against the acceptance of the traditional or the standardized.

Bruno Taut is an architect of many years' practice in Berlin, where, in partnership with his brother Max, he has been very active. Both have broken with their former architectural creed, but it is Bruno who has become a constructive fantast and mystic of the highest order. Like Hermann Finsterlin, the Bavarian dreamer, whose architectonic visions often border on the monstrous, he is a disciple of Paul Scheerbart. Scheerbart, who died a few years ago, was a weird poetic genius who created a world for himself, a world of extravagant architectural and astral designs, lunar structures and half-fabulous creatures, over which his fancy, half critical, half satiric, played as Swift's may be said to have played over Laputa. Scheerbart gave the first impetus to Taut's more disciplined mind.

Taut's peculiar genius reflects liberation—joy—aspiration. A profound ethical-sociological purpose pulsates through his work. Something of the fire and light which flared and sang to a new rhythm in the soul of William Morris serves him as guide and beacon. Building is to him the operation of a cosmic law, the expression of truth, of beauty, its end the augmentation of human happiness, the making lovely of the habitable planet. He is one of the artists who were liberated by the German revolution, and after the slag of the first eruptions was cleared away, crystallized his early formlessness into permanent, but far from petrified, forms and values.

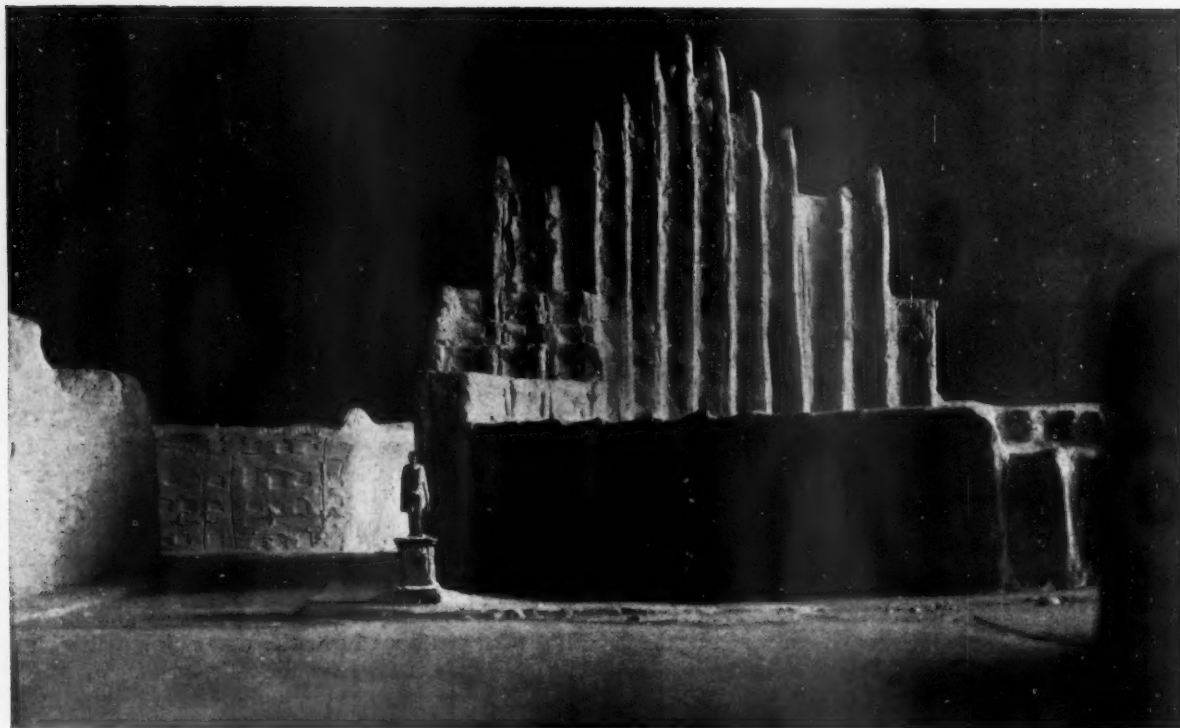
His books, which are the expression of his intensest beliefs and his inmost experiences, unroll audacious, almost magical plans and problems. Yet each of these cyclopean projects is achievable, practicable—given the will and the means. In "The City Crown," one of his first publications, Taut deals with a new grouping of town elements around some elevated, dominant and central core, embodying the city's life, its tradition and its soul, in the historic, the cultural and the social sense. The idea is developed from certain organic and harmonious prototypes among the cathedral, citadel and castle towns. But Taut interprets this ideal of the civic centre in the light of modern co-operation, as the apex and acme of conscious civilization and collective effort, and wishes to substitute the deliberate design of the communal spirit for the haphazard or arbitrary conglomerations of the past.

In "The Dissolution of the Cities" Taut begins his campaign against what might be called the great collective sin—the tentacular city, the metropolis, the teeming centres or rather cancers of congestion and of social-political-economic disease.

The book, printed on vari-coloured paper, consists largely of rough fantastic pen-and-ink sketches, a wild play of fancy in a jungle of luxuriant architectural forms and city plans, with hand-lettered inscriptions and texts, a kind of semi-poetical running commentary or exordium. The *leitmotiv* which runs through this architectural rhapsody is "The Earth as a Goodly Dwelling," something which is to serve as a finger-post showing the path that leads to "Alpine Architecture." This is the title of a large and very expensive work of Bruno Taut's, now, I believe, out of print. It is a work in which dream-stuff and mystic aspirations are mingled. The first impression made upon a mind which approaches it with the usual architectonic sobriety is of titanic and megalomaniac exorbitance. In "Alpine Architecture" Taut projects his ambitions upon the highest hills and peaks. In these large plates, with their long tracts of text, we have the dreams of a demiurge—nothing less than plans for rebuilding the planet, beginning with the Alpine villages, slopes, and peaks. The project, even if its fulfilment were to be regarded as desirable, must to-day be regarded as a kind of Martian or lunar fantasy. And yet the discovery of new forces and motor energies may sometime render these vast displacements possible. Taut reveals to us happy villages of radiate forms, like stars or flowers, nestling amidst fields or in valleys, as on velvet. He shows us forbidding or truculent summits or *massifs* that have been levelled or pointed or graded into crystals or pyramids, like precious stones with many facets. The flanks of the mountain ranges are to be stepped here and there into great terraces, the mountain streams dammed into lakes that will serve beauty as well as electricity, or built into plunging cascades. And everywhere Taut's passion for his favourite material shines forth. This material is glass, coloured or white, opaque or translucent, in great blocks and ashlar. Taut considers glass as the noblest, the most beautiful and spiritual of all building stuffs—the material of the future. It plays a great part in his schemes and sketches, as, for example, in domes and pillars exposed to a vertical or horizontal sun or as a shell for internal sources of illumination. He has even introduced glass building blocks for children, in order to train them, eye and hand and building instinct, to this new evangel of use and beauty.

This visionary architect, impelled by an overmastering passion to "build the world nearer to the heart's desire," seems to have few forerunners. Yet if we search for parallels, we find that he has something in common with William Blake, a parallel which would be still more pronounced had Blake occupied himself with the architecture of Earth as he occupied himself with the hierarchy of Heaven. But the art of Bruno Taut is devoid of the biblical austerity which characterized the vast fancies of Blake. Taut's æsthetic religion is warm and earthy, it is the religion of a humanity redeemed and beautified, a humanity fit to live in Turner-like landscapes and in cities and colonies which shall be like temples and gardens. H. G. Wells might have projected such a civilization in his romances of a better Earth-to-be. The vision glows the more vividly in the face of the ruins of Europe, and, like the phoenix, may be born of these ruins.

To Bruno Taut all architecture is evolution bound up with the life of the planet and its inhabitants, with the generative influences of climate, with the constructive impulses of love and co-operation. Such a process cannot be dominated alone



MODEL OF A NEW OFFICE AND BUSINESS BUILDING, MAGDEBURG. BY BRUNO TAUT.

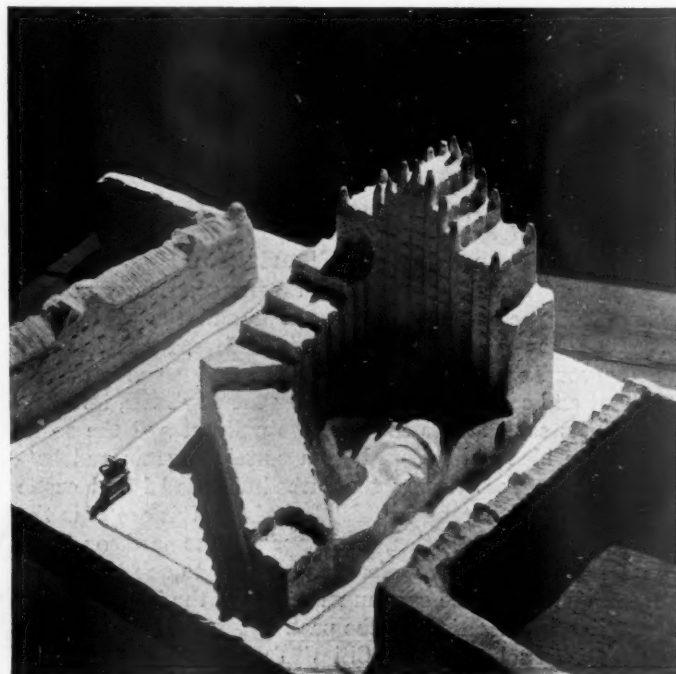
by the utilitarian or the mechanic. Every hut, every habitation must be a piece of life, of the life of the man or the community, and of the artist-creator whose task it is to establish truth and beauty as permanent values.

"To-day," he declares, "there is no problem or doctrine of form for the artist. There is always only the question of truth, the truth of artistic intelligence and of artistic but un-sentimental emotion." Taut's line of architectural development goes from the primal fire-mist to the upcropping of workmen's houses in pleasant garden suburbs, from the music of spheres to the joyous laughter of children on sunny afternoons over the whole round Earth. And for him the apex of all is the great, glittering House, or Dome, of the People, resplendent, vast, a fabric of gold and crystal and precious minerals—an architectural flower, unfolding to the Tennysonian music of a happier civilization, a cleaner, sweeter code of life.

These thoughts and aspirations he has expressed in what may be called a new type of dramatic spectacle—a cosmic-architectural-musical masque—"Der Weltbaumeister"—"The World-BUILDER." This peculiar play of architectural forms and forces opens up new vistas for the drama, with its emptinesses of space, its floods of solar and stellar light, its accompaniment of spherulic and mundane music, its dance of "cathedral stars," its birth of architectural rudiments, the growth and evolution of these into organic structures, followed by decay, dissolution, atomic nothingness; then the re-emergence of the purified Earth, the teeming of vegetable life, the coming of human habitations, the cycles of progress, the blossoming forth of gardens, houses—crowned by the great Dome of Love and Labour in the new communities of men and women. "The World-BUILDER" has actually been proposed for performance—and this feat becomes feasible when one considers the possibilities of the latest lighting devices and of the technic of the cinematograph.

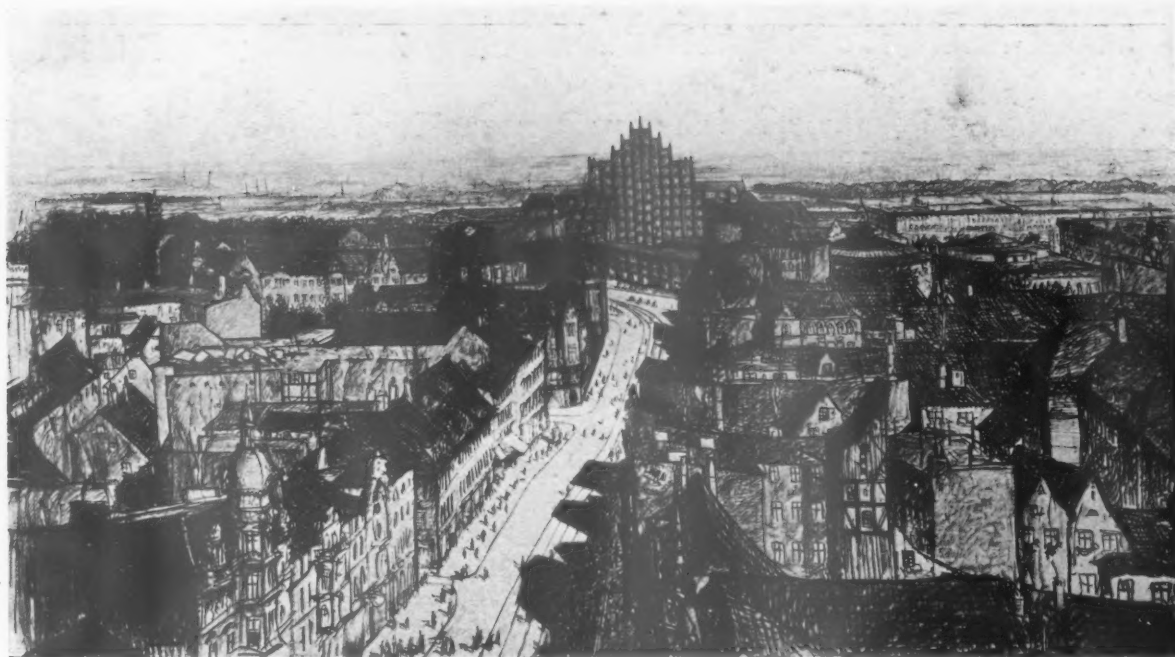
In the spring of 1921 Bruno Taut was appointed "Architectural Counsellor" of the old and conservative city of Magdeburg, and gave up his considerable practice in Berlin. The appointment occasioned great surprise and lively opposition.

Magdeburg on the Elbe has been thrice destroyed architecturally; first by Tilly during the Thirty Years' War, then by the French, then, as Taut points out, by reckless rebuilding and the imposition of a blind, empty, and soulless architecture. This town of old and bourgeois respectability received the council's appointment of this revolutionary builder with alarm and resentment. But these hostile feelings soon passed into curiosity, interest, and then admiration. Taut took the grey old city and began to infuse it with architectural life, movement, and colour. He strove to break up the tone and contours



A REAR VIEW OF THE SAME BUILDING, SHOWING CINEMA THEATRE.





BIRD'S-EYE VIEW OVER MAGDEBURG, LOOKING TOWARDS THE NEW OFFICE AND BUSINESS BUILDINGS.

of much immovable hideousness by hiding and scattering it under a veil of colour, as in his expressionistic surface treatment of house-fronts and such things as cast-iron pillar-clocks in public squares. The good citizens made violent protests at first; loud cries of "Desecration!" and "Defilement!" were raised. Bitter newspaper controversies ensued, in which artists and critics all over the country took a hand.

A year before this Bruno Taut had issued a call for colour in building, for chromatic architecture, and had brought forth strong arguments against the customary objection that northern climates forbade polychrome architecture. This pronouncement was signed by many of the foremost architects and critics of Germany, among them Peter Behrens, Walther Gropius, Hans Poelzig, Bruno Möhring, Bruno Paul, and Heinrich Straumer.

To-day Magdeburg vibrates with colour, and many of the most violent opponents of Taut's message and methods have

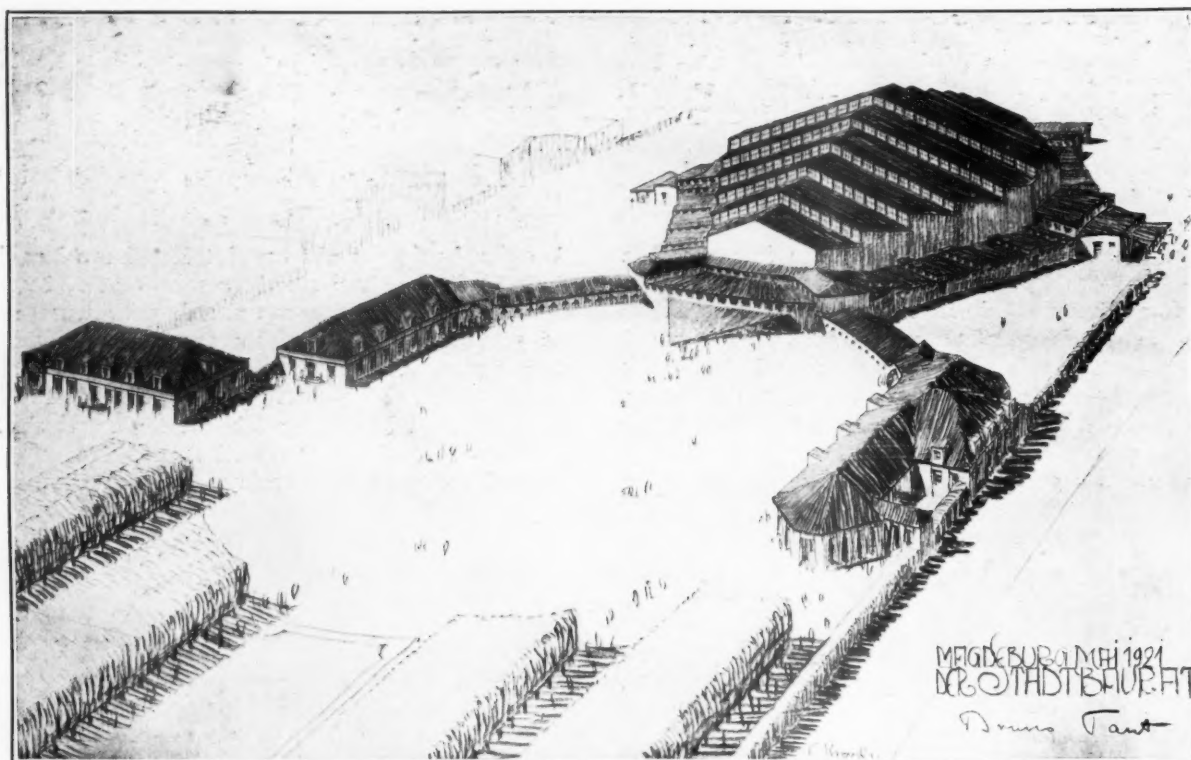
become his supporters. He has brought back to the grey industrial town the joy in colour which marked the peasant's home, the coloured façades of old patrician houses, the mediæval church, the bright colour-scheme for which Nature herself sets the keynote in the brilliant viridian patina with which she turns the copper roofs of old steeples and cupolas into purest jade. In Magdeburg to-day there are polychrome dwelling and business houses—red, blue, green, yellow, white, rose-coloured, azure, black. The once drab and monochrome city has acquired the name of *die bunte Stadt*, the Many-coloured Town.

Bruno Taut has also begun to erect certain new buildings for Magdeburg, strongly individualized structures which will afford him ample play for his striking talents. One of these buildings is an immense agricultural and cattle hall, for auctions, shows, tournaments, mass-meetings, and concerts, a problem solved by him in a most ingenious manner. Both in the harmonious rhomboid-shaped plan and in the striking treatment of

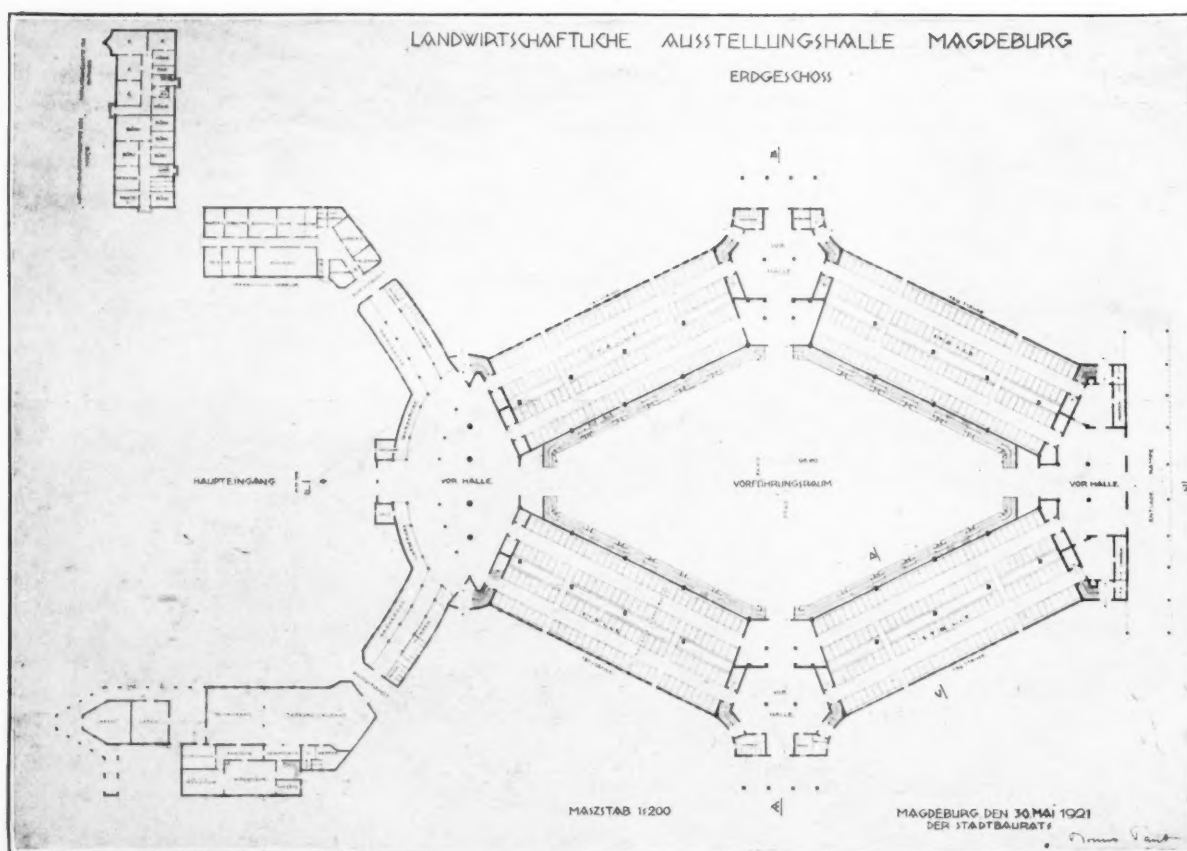


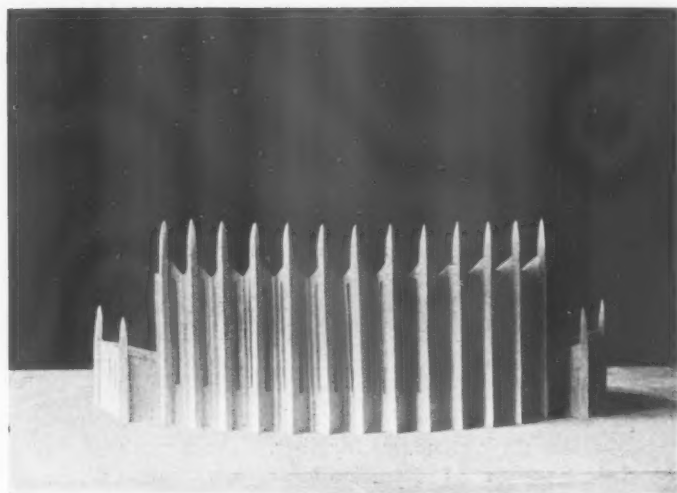
PROJECT FOR BEAUTIFYING THE RIVERSIDE TERRACES OF THE CITADEL OF MAGDEBURG.



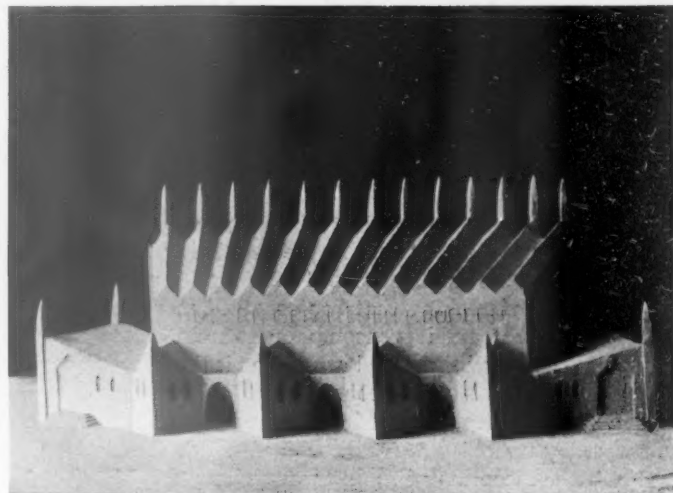


PERSPECTIVE OF A GREAT AGRICULTURAL AND FESTIVAL HALL FOR MAGDEBURG.

GROUND PLAN OF THE AGRICULTURAL AND FESTIVAL HALL.  
Bruno Taut, City Architect.



Front Elevation.



Rear Elevation.

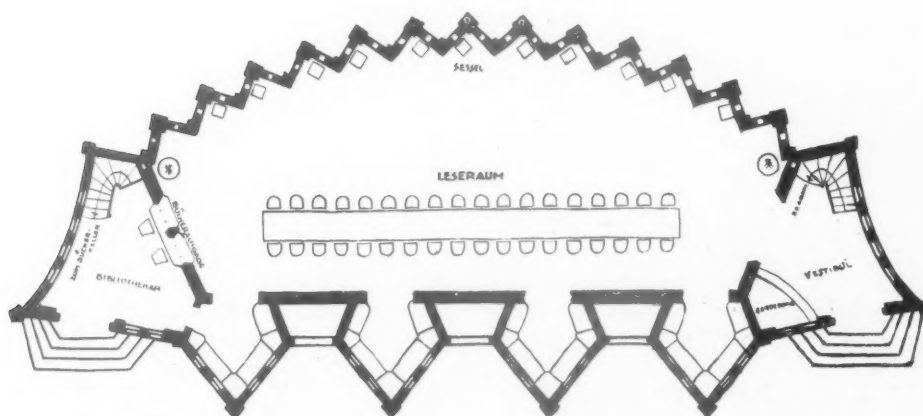
## A READING-ROOM MEMORIAL FOR FALLEN SOLDIERS, MAGDEBURG.

the exterior, with its roof of widening and ascending glass terraces, we have an example of superb architectonic imagination combined with a masterly freedom and the attainment of the desired end. In addition he has projected a large office building with a stepped and spired façade, which expresses a kind of new perpendicular style, based upon the logical treatment of the pilaster construction and the regular but diminishing fenestration. The L-shaped ground plan embraces a cinema theatre, the plan of which embodies a new optical as well as constructive principle—the funnel shape. A remarkable chapel-like monument—a memorial for fallen soldiers, which is also to serve as a reading-room—has given him another opportunity for evolving a strange new beauty out of a ground plan of singular symmetry and an elevation that eludes all the categories of orthodox styles. Taut is also brooding upon the problem of the small,

individual dwelling or home—the “dwelling-machine.” He has evolved a circular type of cottage—as exhibited at the Central German Exposition, 1922—of bee-hive form which offers many advantages and embodies new economies.

In addition to his private and public architectural work, Bruno Taut also publishes a quarterly illustrated review devoted to the new architecture and its attendant movements. This review bears the symbolic title of “*Frühlicht*”—“Dawn-light.” It embodies no extreme, stormy or belligerent programme, nor is it inspired to rage against what is or has been. But by the mild yet steady pressure of the new truth, and the inherent force of fresh, dreamed-of and achieved beauty, it is devoted, like Taut himself, not to the perpetuation or destruction of tradition, but in the highest architectonic sense, to the creation, the *construction* of tradition.

## KRIEGERDENKMAL IN MAGDEBURG M:1:50



READING-ROOM MEMORIAL FOR FALLEN SOLDIERS: A REMARKABLE PLAN.

# The New Building for the Port of London Authority.

By John E. Newberry.

THE formal opening of this great building by Mr. Lloyd George last October aroused considerable public interest in an undertaking that has occupied more than eleven years in fulfilment, and it is encouraging to architects to note the appreciative and well-informed articles on it that have appeared in the public Press. The consensus of opinion seems to be that London's latest public building successfully carries on and worthily upholds the traditions of English Renaissance.

From the inception of the project to its recent satisfactory completion the Port of London Authority, under the wise and far-seeing chairmanship of Lord Devonport, have been exemplary building owners.

The Crutched Friars warehouse which occupied part of the site, came into possession of the Authority as soon as that body was constituted (in 1909), and it was at once recognized as the nucleus of an ideal site. The surrounding properties were therefore acquired, the whole Estate having a total area of over three acres, with frontages to Trinity Square, Seething Lane, Crutched Friars, and Savage Gardens. An architectural competition was held, and the whole site placed at the disposal of the competitors, who thus had a free hand in shaping the design and laying out the surrounding streets and new blocks of offices. Mr. Edwin Cooper's design was chosen, and the Authority, having obtained a plan perfectly adapted to their requirements, with great possibilities of fine architectural treatment, wisely left the architect great freedom in carrying out his conception.

The complete success of that policy is to be inferred from this passage from Lord Devonport's speech at the opening ceremony: "Now that this stately and spacious building is finished, I desire to say, on behalf of the Authority, that, both as regards the beauty of its exterior and the amplitude and comfort of its internal accommodation and arrangements, we have nothing but praise to bestow and satisfaction to express."

A reference to the ground plan reveals the simplicity and boldness of the general conception—that of a perfect square with its sides facing the cardinal points of the compass, and having the angle cut off towards Trinity Square on the south-east. A great portico, the whole width of this angular front, is the principal entrance, and the remaining sides of the square form a hollow cube with a large circular hall (the rotunda) in the centre. The portico is carried up through three stories, and the main entrance hall is crowned with the great tower. The blocks forming the sides of the square are five stories high, with square pavilions, in which are the secondary entrances, on the south-west, north-west, and north-east corners. On the ground floor diagonal corridors lead from these three entrances to the rotunda, while central corridors intersect the side blocks through their whole lengths, and short cross corridors connect the centres of these side blocks with the rotunda. The circular form within the square gives three spacious spandrel-shaped courts, divided by the diagonal corridors on the ground floor only, and thus provides ample light and air to the side blocks. A reference to the illustration of the section through the rotunda will make this description clear. Two principal staircases are situated on each side of the portico, and three smaller staircases are provided for the secondary entrances. Electric lifts are installed near each

staircase, and porters' and messengers' rooms are in close proximity to each entrance.

The architectural treatment of this very beautiful and perfectly symmetrical plan is entirely logical. The angular front towards the large open space of Trinity Square is occupied by the great portico with its graceful Corinthian columns; the entablature over the portico is carried all round the building, and ties the whole structure together. The upper members of the balustrade over the portico are also continued round the building, and form the cornice and blocking course to the attics of the side blocks. The attic over the portico, a floor higher than the side blocks, has its crowning members carried across the two staircase projections, and the horizontality thus obtained provides a magnificent base to the tower, which rises above the highest story.

The administrative focus of the building is the board room, which stands immediately over the main entrance hall and vestibule. To express and emphasize this important room, the main administrative centre of the building, its walls are carried up to become the great tower, a conspicuous object from the river and many parts of London. The three secondary entrances at the external angles of the square, and the two staircase projections on each side of the portico, are all treated with Corinthian columns similar to those of the portico, thus repeating the motive of the portico and giving unity to the whole building.

The architectural treatment throughout is based on careful study of the best examples of the English Renaissance, while Italian and French influences can be traced in some of the ornament. Richness of detail is concentrated on the portico and tower, and, to a lesser degree, on the five pavilions which mark the terminations of the square sides. The four flanking walls between these pavilions have severely plain window openings, and effect is obtained by means of the great cornice and of the shadows cast by the balconies to the second-floor windows. An attic above the main cornice marks the third-floor level, and above is a steeply pitched green-slate roof with dormer windows lighting the top floor.

The most impressive view of the building is that immediately opposite the centre of the portico on the far side of Trinity Square. Here its wealth of beautiful detail is well seen as the great structure rises in gradually diminishing stages. Noteworthy points are the subtle blending of the lines of the flanking pavilions where they merge into those of the central feature, and the graceful pyramidal outline of the upper part, the lofty arch and niche with its deep shadows, the magnificent figure of Father Thames, of heroic proportion, standing therein, and the fine silhouettes of the sculptured groups on each side. The central figure appropriately stands on an anchor, with his outstretched arm pointing to the docks and sea.

The sculptured group on the west of the tower symbolizes "Exportation," and comprises a galleon drawn by sea-horses and steered by "Prowess," a male winged figure. The eastern group symbolizes "Produce"—oxen drawing the chariot on which stands a female winged figure, "the Triumph of Agriculture," with a flaming torch in her hand. In front, "Husbandry," equipped with agricultural implements, leads the oxen. This thoroughly architectonic sculpture was designed by the late





Plate V.

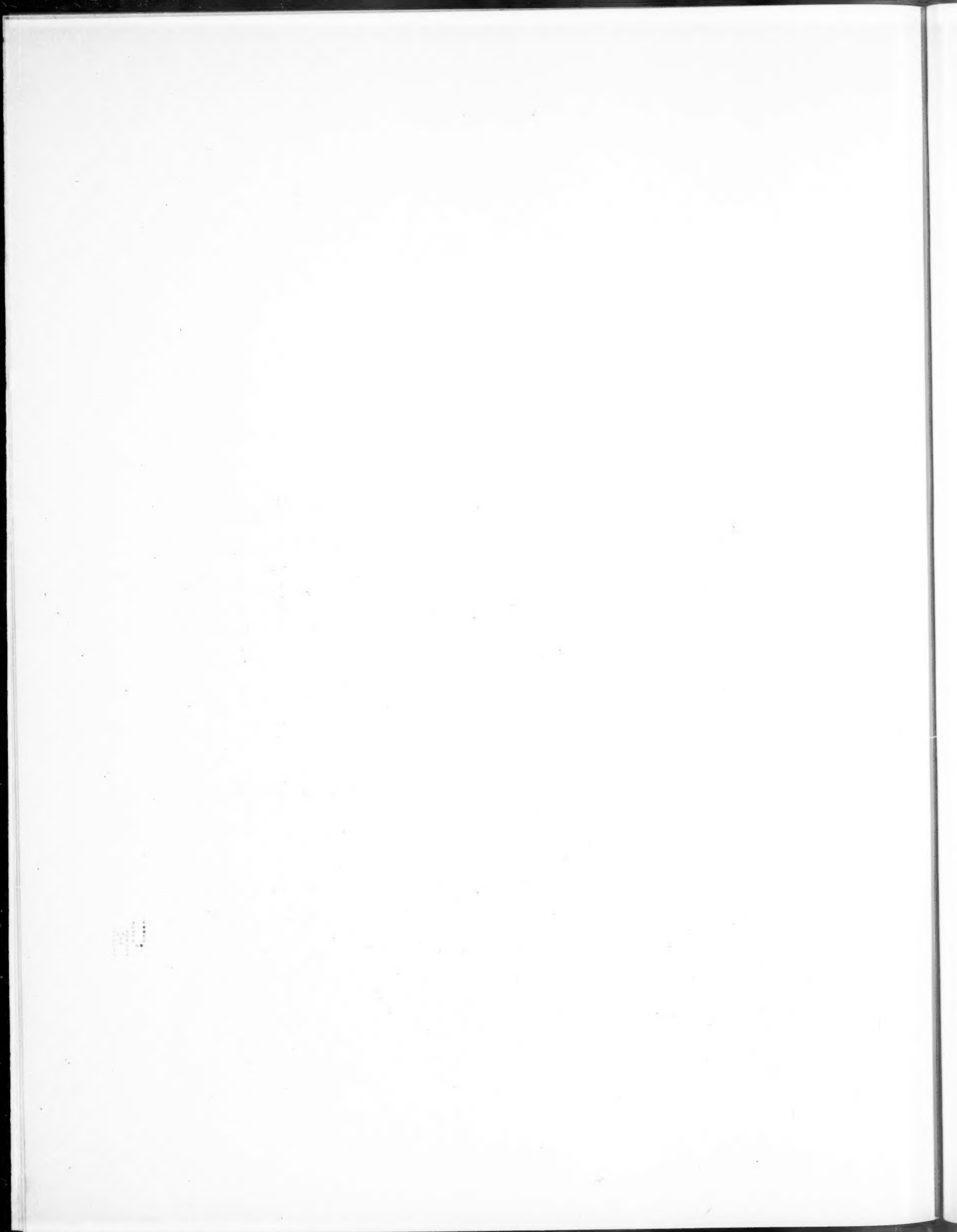
December 1922.

A VIEW FROM TRINITY SQUARE, TOWER HILL, LONDON.

*This water-colour gives an impression of the building as it will appear when the gardens fronting it are laid out in a fitting and sympathetic architectural manner.*

THE PORT OF LONDON AUTHORITY BUILDING

Edwin Cooper, Architect.



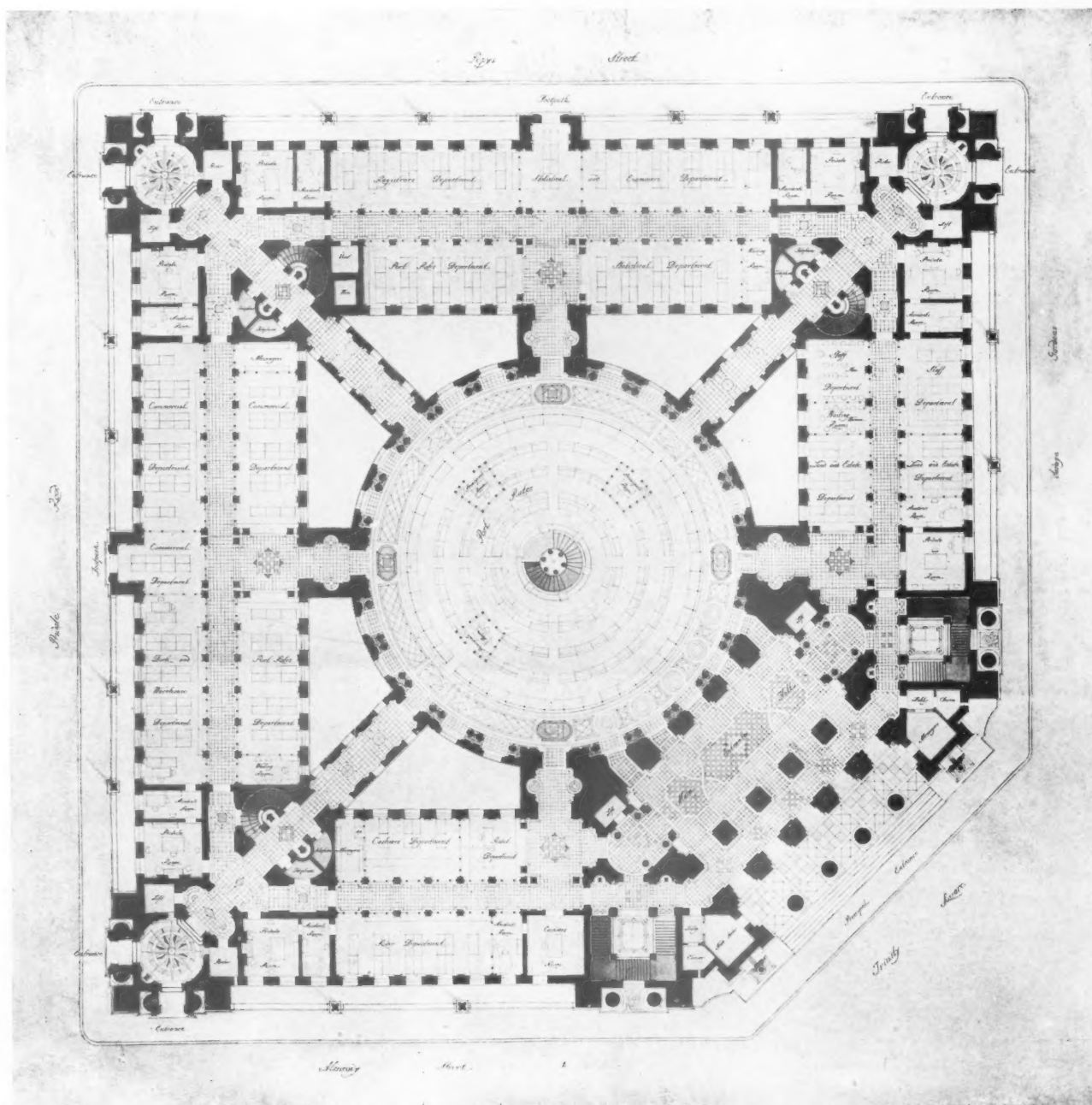
Albert Hodge, who died in 1917. His small-scale sketches were developed and carried out by Mr. C. L. J. Doman, R.B.S.

The Michelangelesque figures which are placed on the ground-floor level, between the columns of the pavilions flanking the portico, are also the work of Mr. Doman, and for the design of these he is entirely responsible. The seated male figure on the western side is that of "Commerce," holding the scales of trade, the basket of merchandise, the books of account, and the lamp of truth. In the corresponding pavilion on the east there is a similar symbolical female figure of "Navigation," with one hand on a steering wheel, the other grasping a chart. Her foot rests on the globe, and around her are symbols of shipping.

There is much work in the interior of this building that is worthy of note, some of which we are able to illustrate. The main entrance is through the portico facing Trinity Square. A flight of six steps leads up to the portico and vestibule, and thence through swing doors to the impressive main entrance

hall, some 63 ft. long by 25 ft. wide, which is carried up to the underside of the second floor. The vestibule occupies the height of the ground-floor story, and a gallery is thus obtained on one side of the entrance hall. The walls and piers of the entrance hall are lined with polished Subiaco marble, which is quarried near Rome, and of which Pliny speaks as being like ivory; the floor is of the same marble, but of a darker tint, with a slight admixture of blue Zola marble in geometrical patterns and all unpolished. The ceiling is pure white plaster with finely modelled ornament.

Five doorways from the entrance hall lead direct to the rotunda, a circular hall 110 ft. in diameter and 67 ft. in height from the floor to the top of the dome. This vast hall, approximately the same internal diameter as the dome of St. Paul's, is one of the most impressive parts of the whole interior. Direct access to this chamber, where so much of the business of the port will be daily carried on, is provided from every part of the ground floor.



PLAN OF THE PORT OF LONDON AUTHORITY BUILDING.





THE ENTRANCE FRONT, PORT OF LONDON AUTHORITY BUILDING.



DETAIL OF TOWER OVERLOOKING DOME OF ROTUNDA.

The lower portion of the rotunda to the level of the top of the capitals is of polished Subiaco marble, the entablature and dome being treated in white plaster on the reinforced concrete structure. Over the four larger openings in the side wall are medallion portraits of Cook, Drake, Nelson, and Hawke, and over the remaining windows and openings are panels containing naval emblems. From the springing to the lantern the dome is coffered with octagonal panels diminishing in size as they ascend.

The board room, on the second floor, is 60 ft. by 38 ft., and 30 ft. high. The walls are treated with rich dark brown English and French walnut, and the deep cove and ceiling are of white plaster. On each side there are lunettes which light the whole room most effectively. Five windows on the south add interest and give a delightful outlook over Trinity Square. Coupled, fluted, and reeded Corinthian pilasters are arranged around the walls, and the doors and the spaces between them have large panels of beautifully grained quartered French walnut veneer. The carving of the capitals and of all the superimposed ornament is of limewood, and is already toning down to the colour of the walnut.

On the south front of the south block, also on the second or principal floor, are the chairman's and vice-chairman's rooms, and on the north the deputation room, library, and members' cloak room.

The chairman's room, a double square about 34 ft. by 17 ft., next the southern main staircase, is quite as fine as the board room, and is treated in a similar rich rendering of the Corinthian style. Here the whole Order from floor to ceiling is

of French walnut with quartered panels between the fluted pilasters and in the doors. The chimney-piece, with its wealth of carving, is as delicate and beautiful as any masterpiece of Grinling Gibbons, and abounds in symbolism and fancy, as, indeed, does the whole of the ornament which adorns this apartment.

The reception and private secretary's rooms, part of the chairman's suite, are appropriately treated with oak panelling.

There is a French Renaissance feeling in the architectural treatment of the vice-chairman's room. The oak panelling is carried up to the coved ceiling in which are symbolical emblems and a large elliptical panel.

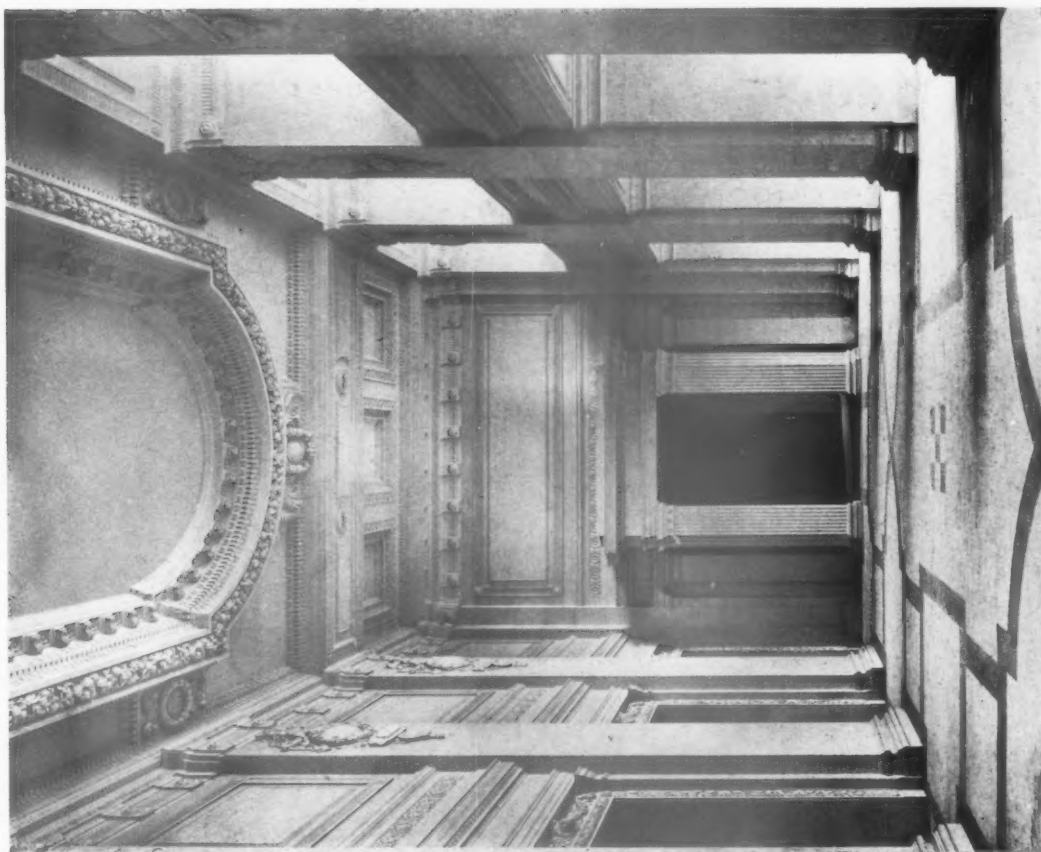
The four committee rooms on the south of the centre are interesting architecturally, each being treated in one of the Orders; the first is early Doric, the next later Doric, the third Ionic, and the fourth Corinthian. All are in oak, with enriched plaster ceilings.

The illustrations will give a better idea of this great building than any description, and a visit to the actual work itself will show how the complex requirements of modern times have been fully met in a natural and architectural manner; it will also reveal the perfect workmanship of the various craftsmen who have been employed, and the delightful harmony of every part, one mind—that of the architect—being responsible for the design of the furniture, fittings, carpets, curtains and schemes of colour throughout. The successful achievement of so important a work of art deserves the fullest meed of praise to its creator.



QUARTER SECTION OF THE ROTUNDA, PORT OF LONDON AUTHORITY BUILDING.

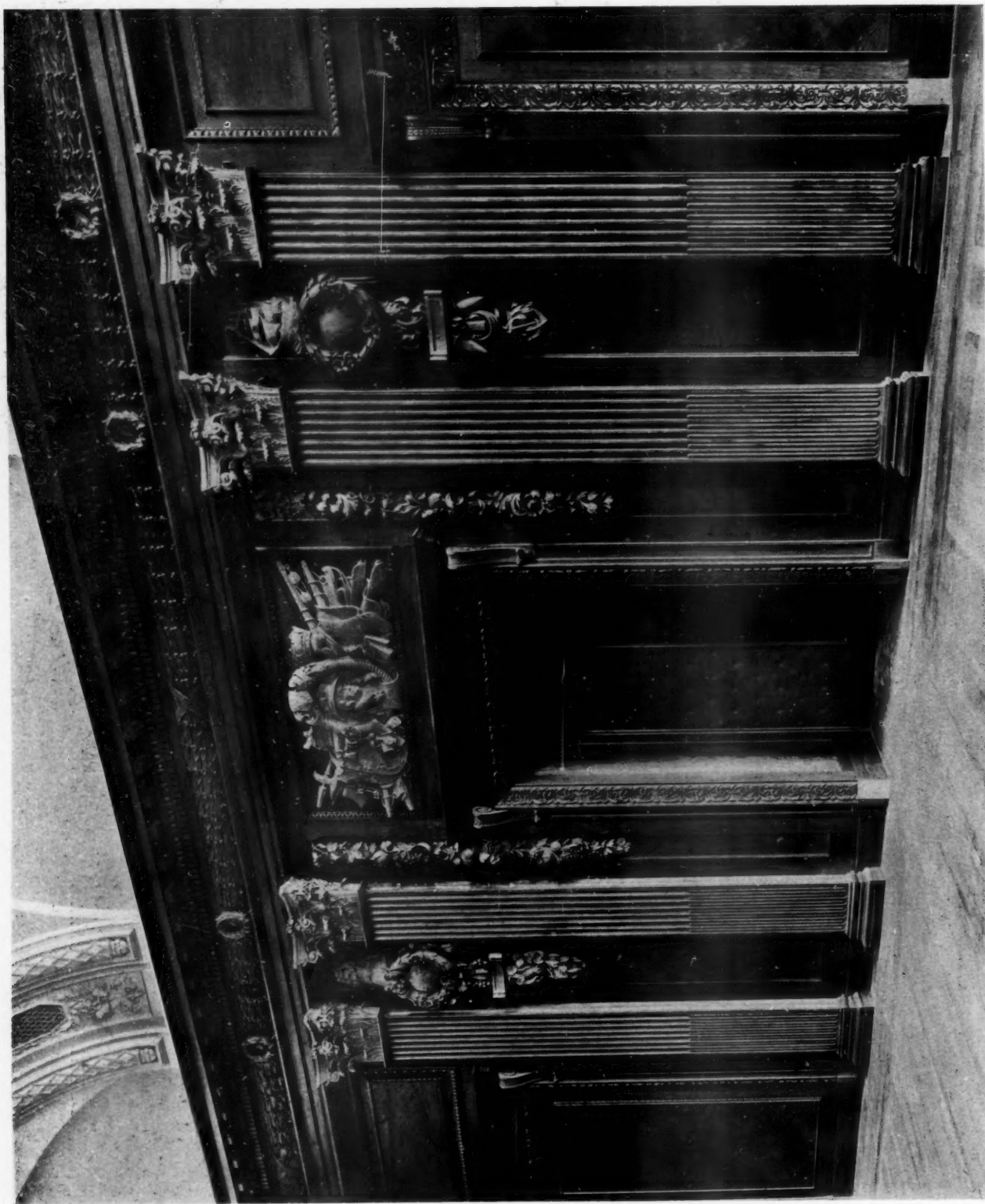




ENTRANCE HALL



DETAIL OF ROTUNDA.



BOARD ROOM, PORT OF LONDON AUTHORITY BUILDING, TOWER HILL, LONDON.



COMMITTEE ROOM.

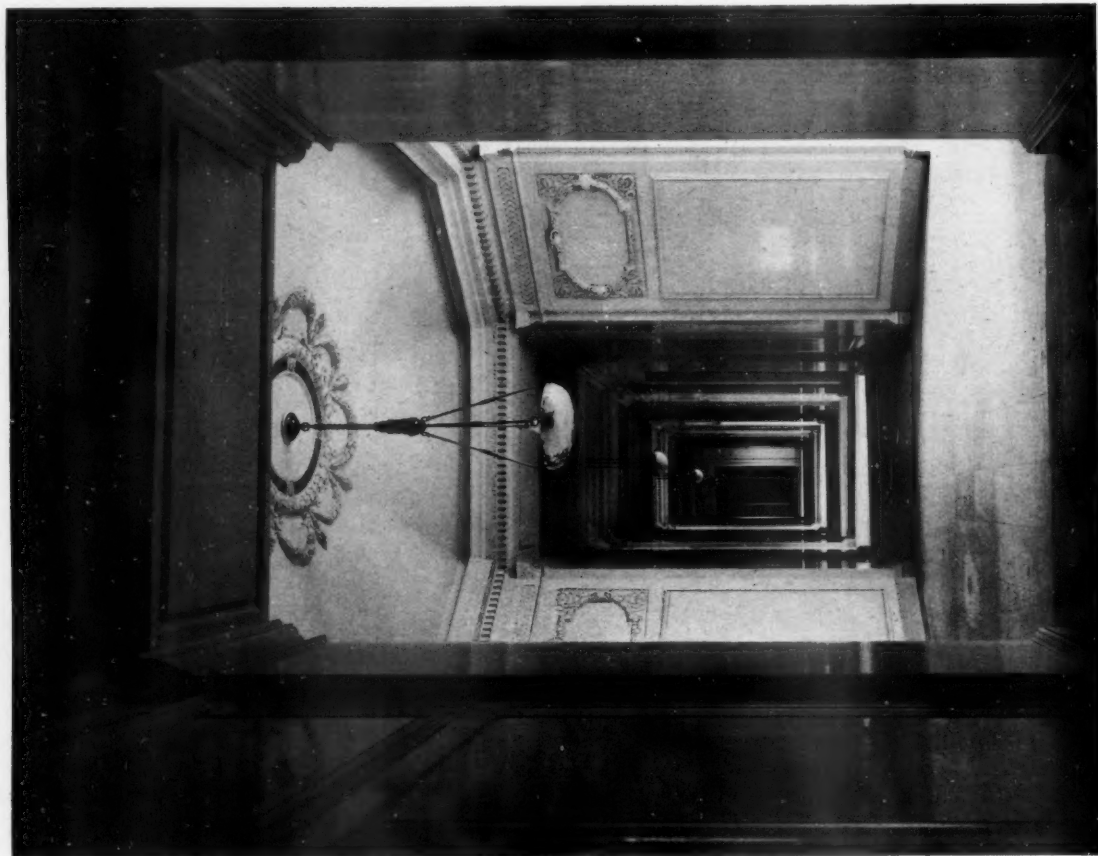


CHAIRMAN'S ROOM.



MEMBERS' SITTING-ROOM.





A PRINCIPAL CORRIDOR.



LANDING ON SECOND FLOOR.

THE PORT OF LONDON AUTHORITY BUILDING.

Edwin Cooper, Architect.

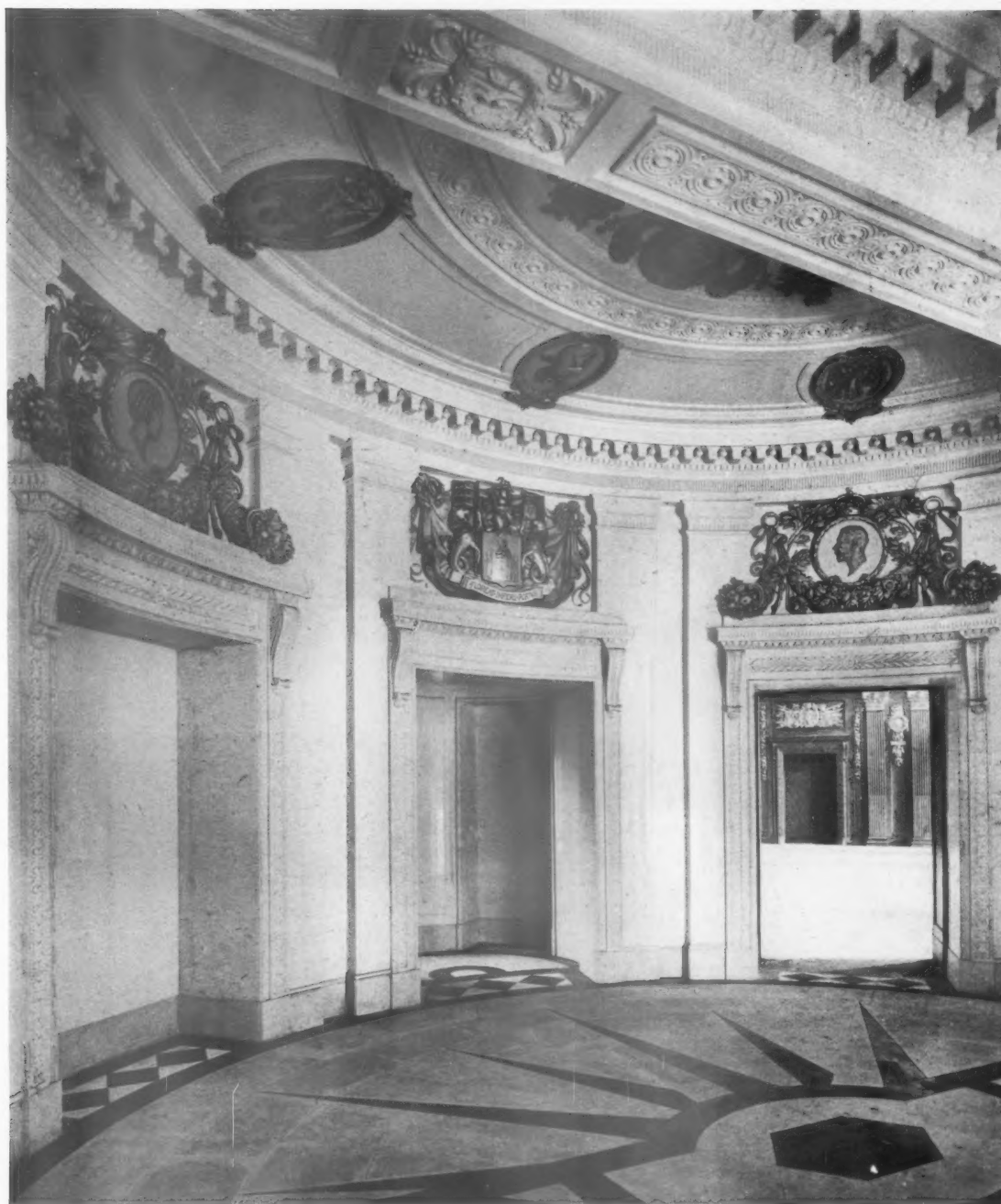


Plate VI.

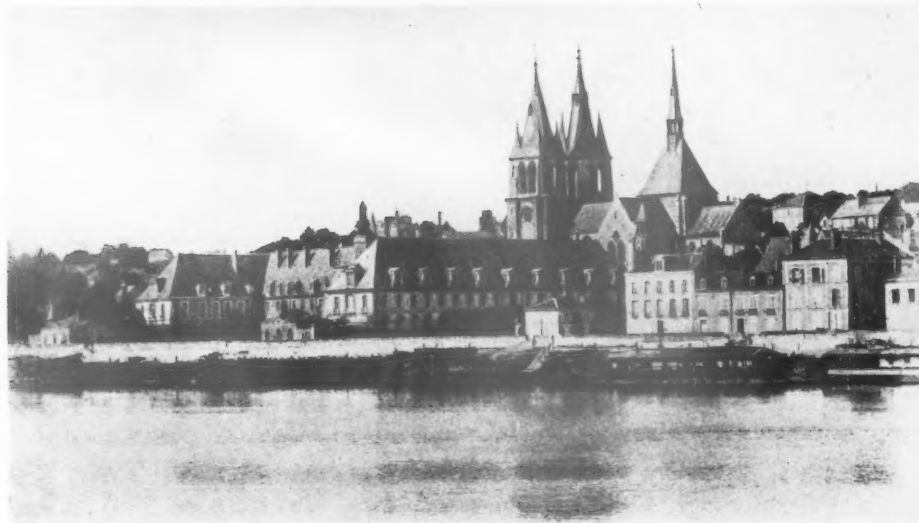
December 1922.

THE APSE ON THE SECOND-FLOOR LANDING.

*The Apse faces the staircase appearing on the opposite page, and the open doorway on the right leads into the Board Room*

100





A GENERAL VIEW.

## The Hôtel Dieu, Blois.

By Berkeley Wills.

FACING the Quai de l'Abbé Grégoire, which runs westwards in continuation of the Quai Saussaye from the north end of Gabriel's bridge over the Loire at Blois, stands a fine two-storied building now known as the Hôtel Dieu or Hôpital Civil et Militaire. Behind this building the thirteenth-century church of S. Laumer or S. Nicolas rears its slate-covered flèches and deep-shadowed towers, while further back again Mansard's Aisle de Gaston d'Orleans crowns the rock on which the chateau is built.

The earlier history of the present building is somewhat obscure. Originally the site was occupied by the important abbey of S. Laumer, built by the Benedictines during the twelfth-thirteenth centuries—the church behind being built in conjunction with the abbey. Only one small portion of this building, however, now remains in a corner of the site, and the abbey appears to have been entirely rebuilt during the seventeenth-eighteenth centuries, and finally enlarged in 1845.

The building is H-shaped on plan, each façade measuring about 80 metres, the projecting wings being about 20 metres wide, open to the south, but joined by a connecting block on the north side, thus forming an internal courtyard with arcaded loggias.

The main block is finished in cream-coloured stucco with stone plinth, stringcourses and cornice, and long and short quoins to window and door openings carried up between the windows and stringcourses, and repeated in the alternate triangular and segmental headed dormers.

The two stories are surmounted by a steeply pitched and hipped roof covered with small grey slates, as is the flèche in the centre of the south front.

The most interesting part of the building, however, is the east or garden front and the south front of this east wing. Here the building is faced throughout in ashlar and of a different design from the other and earlier façades. The ground floor windows are deeply recessed under semi-circular arches forming a continuous arcade, while those on the first floor have flat

segmental heads with plain architraves, the spaces between the windows being filled with slightly projecting panels. The façade on the south side has a wide four-light window—a rather unusual feature of French architecture of this period—and the three windows here have projecting balconies at string-course level, a similar balcony emphasizing the centre of the garden front. The main cornice is returned round over the slight projections of these centre windows and the quoins at the angles. The well-designed dormers to this wing are much larger than those elsewhere, as may be seen by the illustrations, and bull's-eye windows between the dormers take the place of the skylights of the older buildings.

The design of these façades—their simplicity, the spacing of the windows and general proportions and details, is admirable, and it is interesting to speculate as to their authorship. The general treatment—more particularly, perhaps, that of the first-floor windows, which is very like those of the north side of the Evêché—suggest that it might be Jules Jacques Gabriel who designed this wing. He built the Evêché, or Bishop's Palace, at Blois, with its forecourt and entrance gates, at the beginning of the eighteenth century, and was also the architect of the present bridge over the Loire, the old one having become unsafe through the floods in the winter of 1715. It is reasonable to suppose, therefore, that he would be the man who would naturally be called in to rebuild the convent of S. Laumer as it was then.

Whether this wing took the place of the remains of the old thirteenth-century building or whether it was intended to rebuild—or reface—the whole of the seventeenth-century building—a start being made with this east wing which is on the side to the town, is a matter for conjecture, but if so, it is to be regretted that the project was not completed, as these façades show signs of the master hand.

The writer unfortunately has been unable to find any definite record of this wing or of the seventeenth-century buildings, and modern writers have passed them by unnoticed. The

present generation, too, appear to "care for none of these things," and photograph shops at Blois and Paris, though stocked with illustrations of the much-restored François Premier work at the chateau and elsewhere, fail to produce a single view of this excellent building.

It has, presumably, little interest for the ordinary tourist in a hurry for "culture" any more than Mansard's wing at the chateau—good photographs of which are also practically unobtainable—although here the staircase claims a certain amount of attention as a *tour de force* of stone construction.

There is, however, a little book called "Blois et ses Environs, guide artistique et historique dans le Blésois et le Nord de la Touraine," by L. de la Saussaye, membre de l'Institut, published in 1867, which among other things gives a brief account of the hospital. In this little guide the author says, "Le couvent de Saint Laumer appartient presque en entier au XVII<sup>e</sup> siècle. Le façade sur le jardin est d'un meilleur style que le reste de l'édifice, récemment terminé. Il est à regretter que, sur le pavilion neuf de la façade sur la Loire, on ait préféré aux bossages (quoins) de l'ancienne ornementation les longs piliers qui encadrent les balcons trop étroits."

The part "récemment terminé" presumably refers to the work of the first half of the nineteenth century, when the whole building was restored and remodelled internally to make it more suitable for its present use as a hospital. These altera-



CENTRE PAVILION.

tions were made possible by a legacy of half a million francs by the Abbé Grégoire, so that now the building contains wards for over 250 beds, the largest being named after the prefect Corbigny, and a maternity ward. A large out-patients' department for the district of Loire et Cher was established in 1839, and in 1854 out-patients were also admitted from the department of Indre-et-Loire.

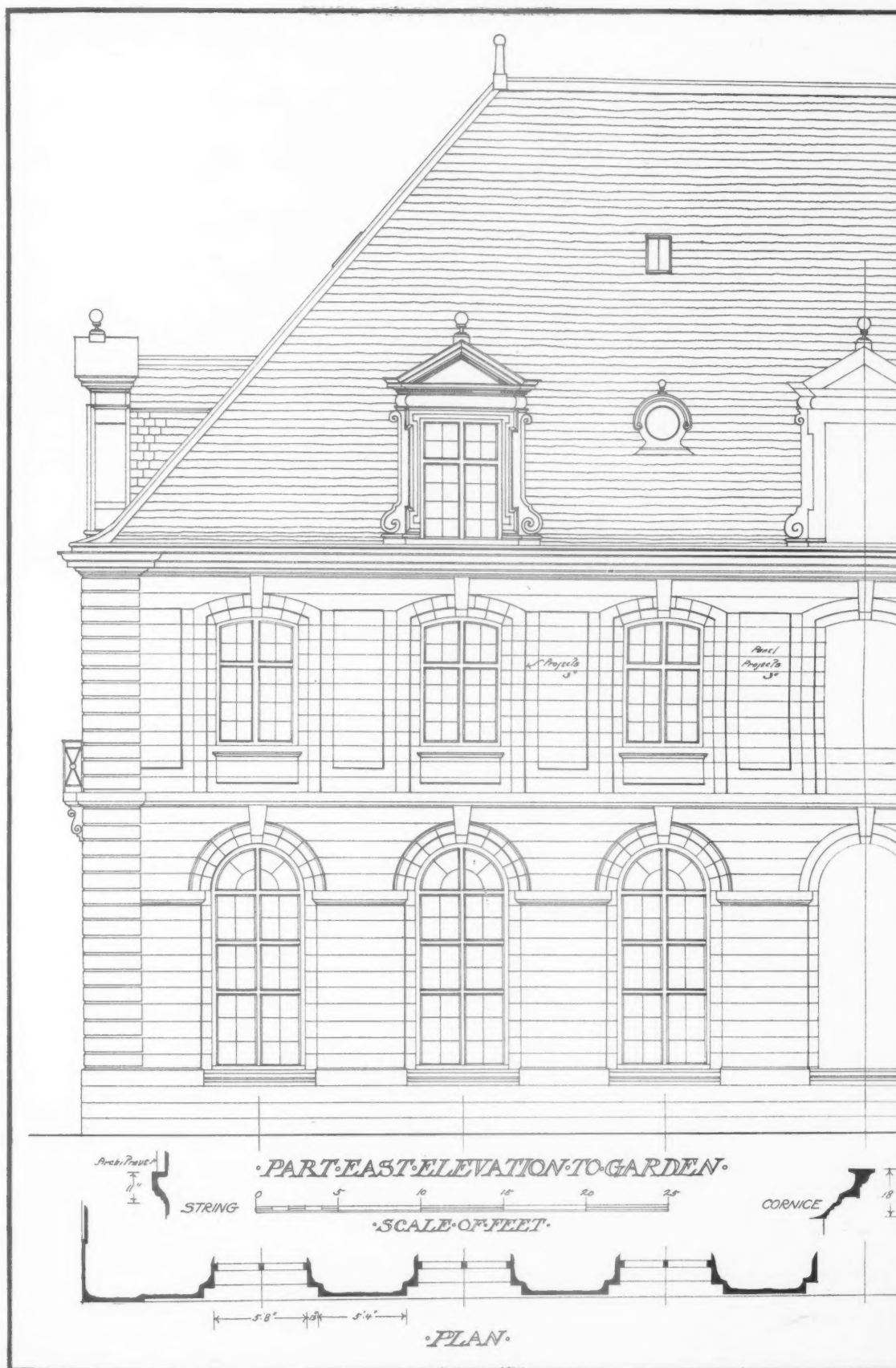
The "pavilion neuf," to which M. de Saussaye takes exception, is shown in the illustrations. The windows and balconies certainly give the impression of being rather tightly squeezed between the pilasters. The mouldings, too, are crude, and the "pavilion" forms the approach to the chapel and is not the main entrance, as one might expect. For all that, it is not so bad as it might be considering the date, and at any rate, with the flèche it emphasizes the centre of the south façade.

At this time also the high wall that formerly shut in the convent from the outside world was replaced by the present iron grilles, and the three lodges were also built, the position of the lodge on the east side indicating a possible extension of the main building into the garden.

The rows of clipped limes, though no doubt providing acceptable shade for convalescents in summer, rather detract from the appearance of the building from the quay, and it is difficult to obtain a comprehensive view of the whole except from the other side of the river.



EAST WING OF THE HÔTEL DIEU, BLOIS.



DRAWING OF THE EAST WING, HÔTEL DIEU, BLOIS.

Measured and Drawn by Berkeley Wills.



## Selected Examples of Architecture.

*In Continuation of "The Practical Exemplar of Architecture."*

### Hambleton Old Hall, Rutland.

QUEEN ELIZABETH was excommunicated in 1571 by Pope Pius V, who endeavoured to isolate Protestant England from the rest of the world. The strong Italian influence which had made itself felt in Henry VIII's time, was therefore impeded, and England turned naturally for friendship to the Low Countries, who were then in conflict with Spain. Refugees from Flanders and Holland flocked into England, bringing with them their own traditions, strong indications of which became immediately visible in English architecture. Sir Graham Jackson, in his new book *The Renaissance of Roman Architecture*, says: "I know no more charming example of a building of this period, and of the smaller kind, than the Old Hall at Hambleton, in Rutland, which combines a modest dignity with simplicity, and delicately refined detail with plain walling. Here the simple English gable survives."

Gotch and Brown say of this Hall: "There is no record to show who built this house, nor are there any arms, initials, or date upon it to give a clue. It is a good example of one of the smaller houses of the period, showing how a comparatively

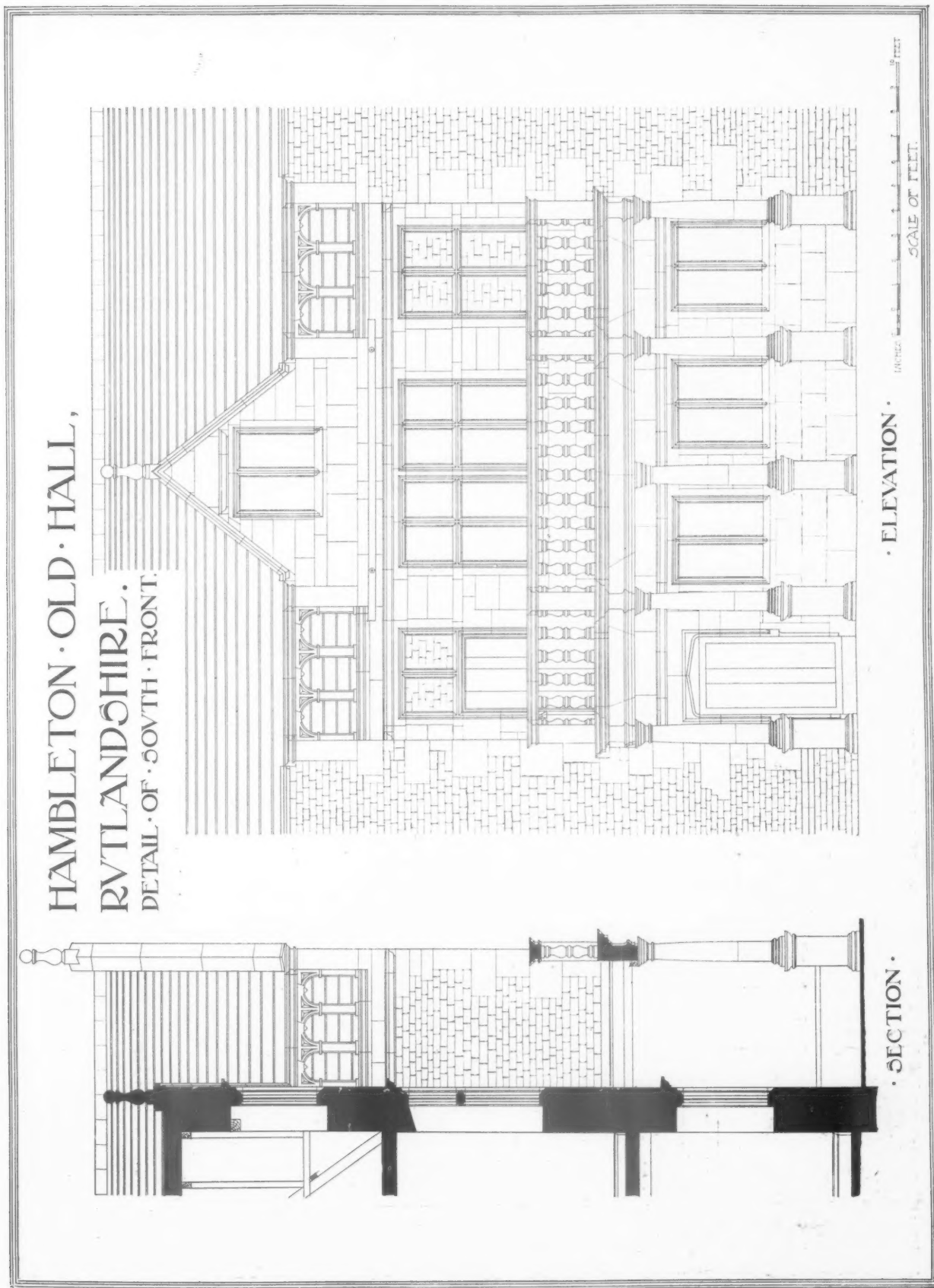
slight feature, like the arcade, can impart architectural character to a building. . . . The plan is of the usual type, the hall dividing the family apartments from those occupied by the servants. The original arrangements have evidently come down to us with very few alterations, though, judging by the fragments of wrought stone that lie about, the house was once larger."

In *The Beauties of England and Wales*, 1813, this place is spelt Hambleton or Hamilton, but anciently, says the writer, "Hamel-dune," perhaps meaning the *hamlet on the hill*. "In Saxon times it was the property of Queen Editha, wife of Edward the Confessor, and at the Norman Survey was principally in the hands of the Conqueror himself. . . . The manor afterwards went through various hands, until it came into the possession of the Duke of Buckingham, who sold it to the Harringtons, and it is now the property of the Earl of Winchelsea. Here is an old Hall, in the Elizabethan style, but occupied as a farm-house. In an upper apartment there are still preserved several suits of plate armour."

The drawings of this house are by W. E. Couch.

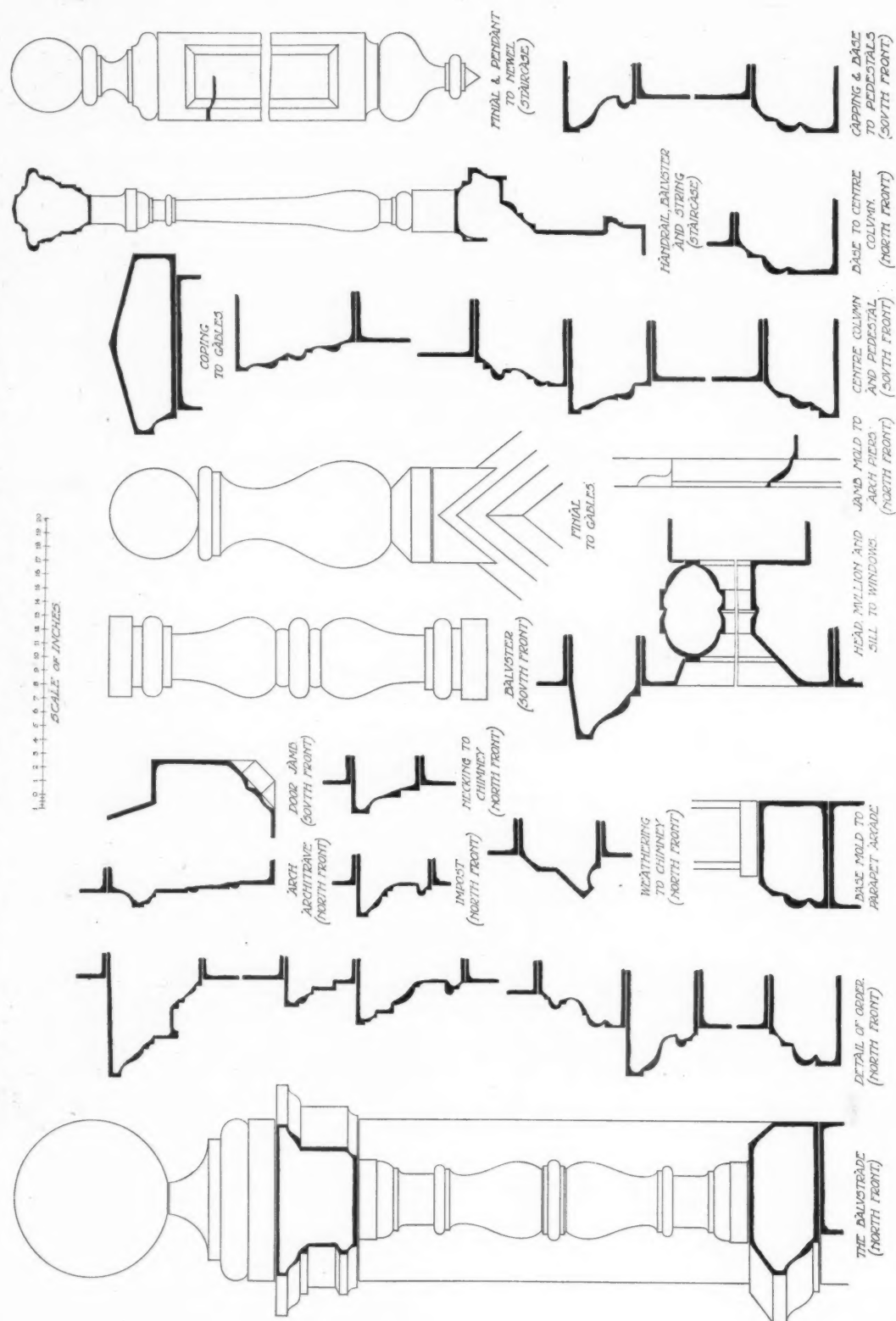


HAMBLETON OLD HALL, RUTLAND: THE SOUTH FRONT.



THE SOUTH FRONT, SHOWING ARCADING.  
*Measured and Drawn by W. E. Couch.*

## HAMBLETON·OLD·HALL, RUTLANDSHIRE.



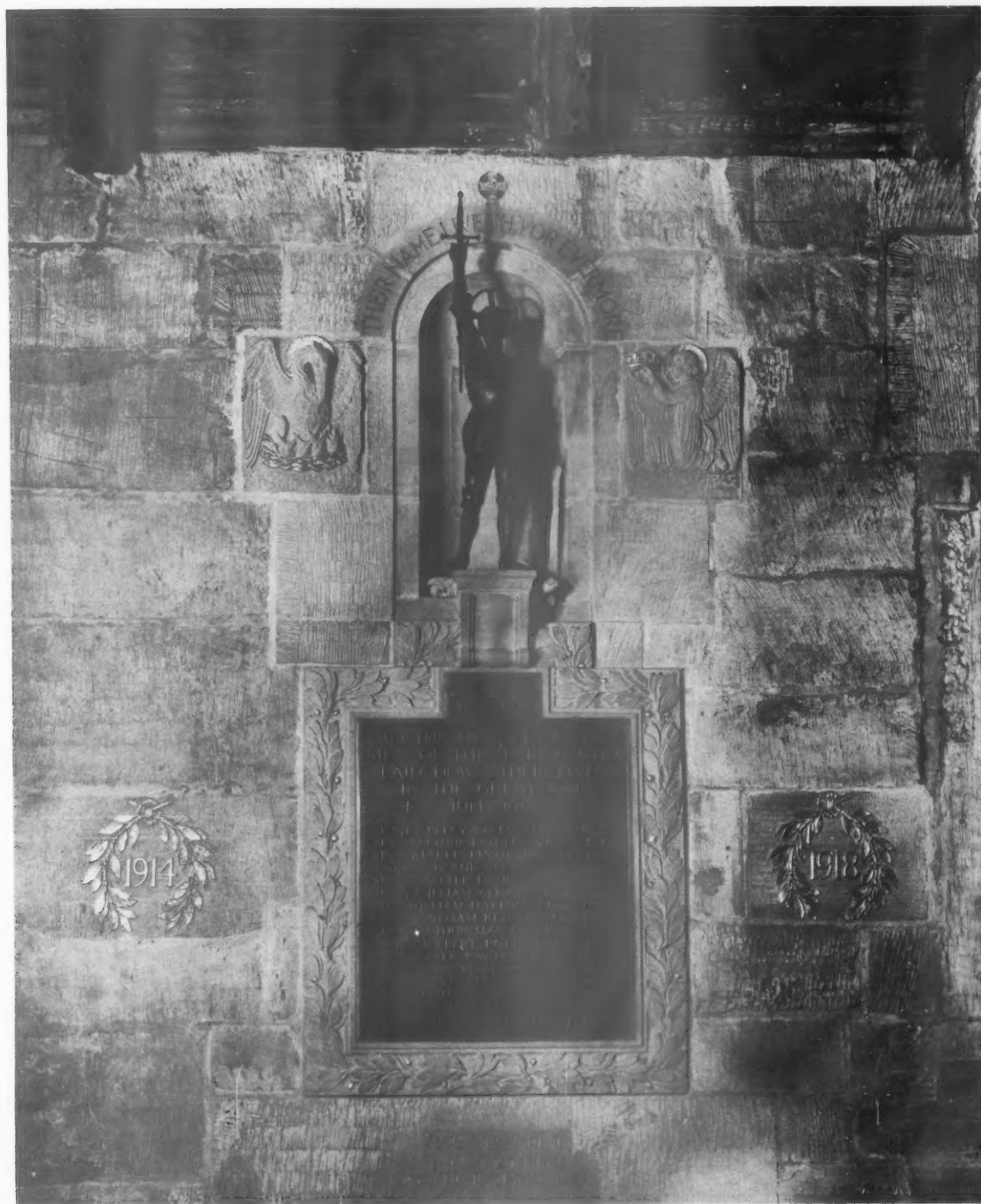
HAMBLETON OLD HALL: DETAILS.

Measured and Drawn by W. E. Couch.



# A War Memorial at Alderley Church, Cheshire.

Designed by Hubert Worthington.



THE war memorial at Alderley Church has been fitted into the old fourteenth-century wall of the north aisle. A bronze figure of St. George, holding his sword aloft, stands well forward on a stone console, with a niche behind. Around the niche head the words "Their name liveth for evermore" are incised and coloured vermillion. On one side, carved in pink Hall Dale stone, is the pelican feeding her young—the Christian symbol of self-sacrifice—and on the other a kneeling angel offers to the warrior saint the crown of unearthly reward. Both these reliefs are picked out with gold.

The general inscription and names of the fallen are in raised letters on a bronze tablet, set in a laurel border vigorously

carved in stone. Below the tablet the words "This memorial is placed here by the parishioners" are incised and gilded. On either side are laurel wreaths in low relief, gilded, with the dates 1914-1918.

The design is particularly effective at evening service, the oil-lamps being arranged to cast the shadows as shown in the photograph; the sword-hilt throwing the shadow of the cross on the wall.

The memorial was designed by Hubert Worthington (of Messrs. Thomas Worthington and Sons, architects), and the modelling was the work of Hugh Miller, of Messrs. Earp, Hobbs and Miller, sculptors, Manchester, who executed the work.

## Robert Adam.

WE are at last beginning to realize the importance of English art and architecture of the latter half of the eighteenth century, and to admit openly that it was a great period. Not only was it architecturally a synthesis of the work of the earlier half of the century, it was also formative and progressive, not, as we have been told, exhausted and decadent. Hitherto the period has lacked the research, sympathetic consideration, and generous illustration of Mr. Bolton's monograph upon Robert and James Adam,\* which will go far to supply the deficiency, for though Robert Adam, and his barely individualized brother and associate James, were not the sole architects of this phase of Georgian classic, their work was the most significant.

The position of Robert Adam among his contemporaries was peculiar. He was an innovator, a "modernist" in relation to the architectural dogma of his day, weighing that dogma in the balances and finding it wanting. He insisted on the right of the architect's private judgment, for "the great masters of antiquity (as he writes in the preface to the first part of his 'Works') were not so rigidly scrupulous; they varied the proportions [of the orders] as the general spirit of their compositions required." He was very much in earnest, and assured that Grosvenor, the carver at work at Kedleston, will improve when he "realises the difference between the simplicity and elegance

of the ancient manner from the confusion and littleness of the present stile." In spite of his admitted charm, his driving power, his single-minded devotion to his profession, the freshness of his talent, Adam was never included in the Royal Academy, to which his rival, James Wyatt, was elected at a very early age; and Sir William Chambers, the last man of note of the older school, was definitely hostile. According to the evidence of the recently printed Farington Diary, Wyatt was of opinion that regular architecture had died with Sir William Chambers, and that when he (Wyatt) "came from Italy, he found the public taste corrupted by the Adams, and he was obliged to comply with it." The writers of the early-nineteenth century created an atmosphere which induced architects like Sir Charles Barry, the Hardwickes, and the later Wyatts to treat Adam's work as something to be lightly recast and even abolished.

As Mr. Bolton points out, the best refutation of such critics (who had probably seen very little of Adam's work) is the study of the actual buildings, and a fresh and direct apprehension of his work on its own merits, reinforced by a revaluation of Adam's ideas (extremely well developed in chapter III, vol. I). Criticism against the Adams' disastrous Adelphi scheme also edges the detraction of Adam. The fact that the Adelphi speculation was unlucky does not really affect the position of Adam as an architect. To insist upon the danger of commercialism is indeed a peculiarly English attitude. But the

\* The Architecture of Robert and James Adam. By Arthur T. Bolton. *Country Life Library*. 2 vols. 8 guineas.



ENTRANCE FRONT, NEWLISTON, WEST LOTHIAN.

Robert Adam, Architect.

Adelphi scheme probably appealed to Adam as an opportunity for creating a great building; "his first studies at Rome were for a great palace, after which the possibility of new Houses of Parliament attracted him." It is also probable that the conduct of the scheme was mainly in the hands of his brothers, James and William Adam. The criticism that Adam's façades, in Fitzroy Square and elsewhere, were often "simple negatives

of the interior structure," is admitted, but we are reminded that Adam was prepared at any time to sacrifice such facts in the interest of his general composition; and that the weight of animus on this point is extreme, when no allowance is made for the ideals and aims of Adam's times. Gwilt, with almost theological animus, speaks of the "depraved compositions of Adam," and even the less prejudiced architects and scholars



THE OVAL STAIRCASE, CULZEAN, AYRSHIRE.

Robert Adam, Architect.



of a later generation give it to be understood that they "preferred the earlier style," as did George III. In his "Renaissance of Roman Architecture," Sir Thomas Jackson touches only on the decorations which he feels "were no doubt a relief from the more solid and monumental work of their severer predecessors, and have about them a kind of feminine prettiness that is not unattractive."\*

At the outset of Adam's career men were looking about for a change, the limits of architectural research had been enlarged; other styles began to challenge the Roman, and James Adam had dreams of "schemes of antiquity" in which Sicily, the Levant, and even Egypt were to be included. Robert Adam must have often discussed the principles of Greek architecture with James Stuart, and notes a detail section of a Greek egg-and-tongue cornice used by Stuart at Spencer House; but this was only a transient mood.

Adam's sympathies were wide, even dangerously wide, as we see by his assimilation of the Romantic or Gothic movement. He recognized the pictorial quality of the Italian baroque and the power of Vanbrugh. Fortunately, he kept in the main to the classic he so well interpreted. His contribution to monumental architecture is small; except for the new university of Edinburgh in the closing years of his life, he had no opportunity for designing a great public building. Yet the bold character and broad simplicity of his entrance to the university should give sufficient earnest of Adam's capacity.

He was, however, first and foremost a house architect, and a very varied series of his interiors and exteriors, the sketch and the fulfilment, are displayed in the fine photographs in this book from the earliest in point of date, Hatchlands, the decoration of which, by a happy discovery, Mr. Bolton was able to assign to Adam—a decoration still immature and "bursting with the enthusiasm of the first return from Italy." In Adam's early work, as at Shardeloes and Kedleston, there is a greater use of real materials and less composition and painted detail, than was customary with him later on. Of later houses, there is new material in the disentangling of their often intricate architectural history, as at Bowood and Lansdowne House. The illustration of Osterley, which will be new to most readers, is full of interest. The decorations of the Etruscan Room here, which are wonderfully preserved, are believed by Mr. Bolton to be the only remaining examples of the style. There exist, however, a well-preserved Etruscan entrance hall at Woodhall Park, in Hertfordshire, built by Thomas Leverton about 1777, and a small Etruscan ante-room at Heveningham Hall, in Suffolk, which was painted by Biagio Rebecca. Among smaller houses, we have Newliston, where the same suavity and finish is seen in Adam's treatment of a small house; and the interiors of Mellerstain, where the arrangement is simple, the rooms are not over-large, and the only climax is reached in the library, which is here the principal room. There is full opportunity, in comparing these interiors, to realize the general resemblance of certain houses, such as Osterley and Syon, and even the close similarity of the treatment of walls and ceiling in the dining-rooms at Osterley and Shardeloes.

The misfortune of Adam is that he has been mistranslated by decorators rather than studied by architects. This name Adam certainly stands for a very definite decorative style. In interiors, his aim was to set in place of the semi-constructural decoration of the earlier half of the century, his system of ornament "devoid of constructional significance." Yet "he was far from averse from the semi-constructural, when building up an interior, whether of plaster columns, or of

depressed barrel-vaultings, so long as the effect produced was of a light and elegant character" (p. 76). The compass of his style was wide, if we turn from the broad classic magnificence of the vestibule at Syon to the lace-like intricacy of the detail in the tapestry room at Osterley, which was devised to accord with the Gobelin tapestries on the walls, a swift journey in time from Imperial Rome to France under Louis XVI.

The inclusion of a liberal number of Adam's drawings, chiefly from the Soane Museum collection, is invaluable for tracing the growth of Adam's ideas, which the curator has opportunity for studying from the roughest pencil sketch to the meticulous finish of the office drawing. There is evidence of good staff work in the exactness with which the rough sketch is perfected and translated, and further evidence of Adam's driving force in the quite remarkable coincidence between the actual work executed and the original drawing.

The Soane collection of drawings from the Adams' office, which is a large one—and in addition a certain number are still preserved in the private houses—is an unique guide to his work. The Soane collection, "swept up, as it were, out of the office of a very busy working architect," ranges from rough charcoal notes on scrap paper—even the backs of old envelopes and letters—to carefully shaded drawings and highly coloured details. In individual works there was no stint of designs, variants, alternatives; and even duplicates show a finish which causes one to wonder how the office expenses were met. The working day of the assistant was, however, a very long one.

Mr. Bolton has done good work in the field of research. In the detailed account of the building of the Register House of Scotland some light is thrown upon the Adams' financial and trading methods. From this it would appear that the method of securing a good public building in the eighteenth century differed essentially from later practice. "The small number of the committee, composed of very leading public men directly concerned, the one annual meeting, and above all the confidence and respect paid to the architect, combined with an absolute support of his authority, cannot fail to strike the modern architect, whose position is not so strong" (p. 220). The account of the Adams' unlucky venture in the Adelphi buildings is also of great value, together with plans in which the student will be able to realize the Adams' ingenuity in planning, and their introduction of modern light areas, here (as Mr. Bolton suggests) "perhaps for the first time timidly introduced."

Adam grasped not only the "mistress" art, but the decorative arts allied to building. "Painting and sculpture depend more upon good architecture than one would imagine," he writes. "They are the necessary accompaniments of the great style of architecture; and a building that makes no provision for them, and does not even demand them as necessary adjuncts, I would at once pronounce to be wretched." In an appendix are to be found detailed bills from some of the craftsmen in his service. Though it is unquestionable that Adam was assisted by Italian craftsmen, and the Italian firm of Bartoli had a monopoly of the making of scagliola in England, Mr. Bolton does not believe that Italians played so large a part as Robert Adam's tools as they seem to have done in the case of James Wyatt, at any rate in his earlier buildings. Joseph Rose, Adam's leading stucco worker, was an Englishman; the firm of Carter seem to have supplied many chimney-pieces.

In turning over the book, a very minor criticism occurs—the relevance of including so many illustrations of Marble Hill, Twickenham, a house begun in 1723, and with which Adam has no later connection. There is, however, no confusion in the text, which is everywhere fully documented and authoritative.

M. JOURDAIN.

\* Part II, p. 206.

## Correspondence.

### Some New Piranesi Drawings.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—In regard to the five drawings attributed to G. B. Piranesi, reproduced in the May number of the REVIEW, I would like to say that I agree in some respects with Sir Reginald Blomfield's criticism of their quality in comparison with the majority of accepted drawings by the master, but I do not draw therefrom the same conclusions. Piranesi's most imaginative work was done in his early years, the *Carceri* in particular showing the boldness and rapidity of execution, the counterpart of an intensely vivid imagination, to which there is little parallel in his later work. Most of the drawings in the British Museum, and others in the Soane and National Gallery of Scotland, seem to belong to the early period. But with the incredible mass of architectural and archaeological drawing and etching done during his life, it is natural that he might have lost something of the fine fury of his earlier years, and judging Mr. Tubbs's drawings on broad grounds and from various points of view, I am inclined to accept them as authentic.

Mr. Muirhead Bone recently questioned me as to the existence of original studies for Piranesi's large plates, saying that he could not conceive it possible that such plates could have been done without the direct aid of careful designs and probably transfer drawings as well. I think Mr. Grahame Tubbs is right in suggesting that such transfer drawings may have been thrown aside by the artist when their purpose was achieved, accounting thereby for their rarity. And I agree that the five large drawings reproduced were probably made in view of his *Vedute*, though only two were etched, and then with considerable modifications. Their somewhat laboured manner in comparison with most of the other sketches known might be partly explained by the development of Piranesi's work as an etcher, and partly by the limitations imposed on his hand when projecting a detailed design for the copper. Dr. Thomas Ashby rightly compares another red chalk drawing of the same style and also of Hadrian's Villa, sold at Sotheby's for £12 on 8 December 1920. It is also instructive to compare a large red chalk study in the British Museum for the etched *Veduta del Campidoglio di Fianco* (my No. 39). In some respects it is freer in handling than Mr. Tubbs's drawings, but it dates about 1757, while the Villa Adriana drawings (to judge from the etchings done, i.e., my Nos. 93 and 94, reproduced in Mr. Tubbs's article) are of about 1770.

I would not for a moment accept Sir Reginald Blomfield's conclusions that the drawings in question are by some "aspiring student, architect or painter, inspired partly by Piranesi, partly by Hubert Robert." I see nothing of Hubert Robert in them, and I would say that if not by G. B. Piranesi, they are either by Francesco Piranesi, who must have been devilling for his father at this period (and their work, e.g., in the Paestum series, is not always easy to disentangle), or by some artist directly copying lost Piranesi drawings. And my conclusion between Piranesi and the Devil is slightly in favour of Piranesi.

ARTHUR M. HIND.

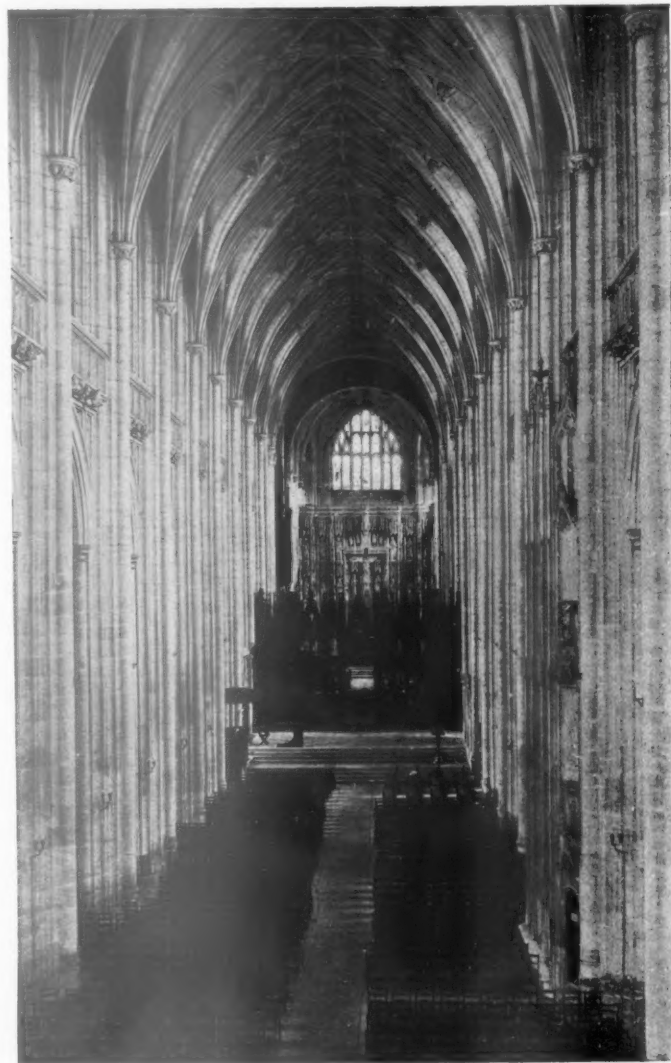
British Museum.

Addendum.—In reference to Dr. Ashby's valuable note I would mention the fact (no doubt already known to him, but not made clear to the reader) that the undescribed plate he cites is by Francesco, not Giovanni Battista.

### Winchester Cathedral.

The Rev. George Sampson, Ramsdell Vicarage, Basingstoke, writes with regard to the appended illustration: "Photographed during the summer (1921), while the west window was under repair, from a point almost midway between floor and vault, the opportunity had not occurred for fifty years, and is unlikely to occur again for many more years."

"It will be noticed that the photograph shows nine out of the ten bays."



### Piranesi—A Critical Study.

The publication of Mr. A. M. Hind's critical study of Giovanni Battista Piranesi, which was subject to sufficient subscriptions being obtained, has now been fixed for the autumn of this year. The Cotswold Gallery, 59 Frith Street, Soho Square, W.1, are publishing the work at the price of two guineas.



## Publications.

### A Guide to English Gothic.

Once upon a time the amateurs of architecture were sharply divided into two opposing camps. Gothicists and Classicists were as bitterly antagonized as Guelphs and Ghibellines, or as Whigs and Tories. Professional architects, even, have been known to range themselves quite definitely on the one side or the other, refusing to build in the despised mode, whichever that might chance to be. Certainly such refusal is, in either case, more explicable than mere animadversion; for the attempted revival of an ancient mode in a period alien to its spirit must inevitably fail to the extent that it merely reproduces forms expressing, however vaguely, modes of thought that the world has outgrown or would fain forget, or emotions to which it has ceased to thrill sympathetically, suggestions and symbols to which it responds but languidly if at all. When details that have become meaningless, bodies from which the soul has fled, are reproduced for no better reason than a desire to be correct to type, character, and precedent, the motive is palpably inadequate. Wherefore "pseudo-Classicism" and "churchwarden's Gothic" have become by-words and terms of reproach.

Yet it is only for the modern imitative perversions of those venerable modes, the simulacra of time-honoured building, that contempt is ever felt or expressed. It is only between the champions of rival shams that the so-called "battle of the styles" has furiously raged. Between those who admire the "genuine originals" there is no quarrel.

Even those who by temperament are disposed to prefer the classical to the Gothic mode will welcome sincerely "A Guide to English Gothic Architecture," which has been prepared by Mr. Samuel Gardner. This volume is not to be classed with the innumerable samples of commonplace bookmaking which deal recurrently with the same subject. As real Gothic is to sham, so is this Guide in comparison with the myriad undistinguished books descanting uninspired on the same unfailing theme. Mr. Gardner has approached it not in the spirit of the perfunctory maker of books, but with genuine ardour; and his book has, in fact, a very interesting genesis. "For the past forty years," he explains in his preface, "I have made it the hobby of my leisure time to visit ancient churches and buildings and to photograph them with a view to illustrating architectural lectures. . . I have myself derived so much pleasure and benefit from this delightful study that I have always felt anxious to interest others in it to the extent of my ability." That fulfils an essential condition of authorship on which Mr. Arnold Bennett insists—that to justify putting pen to paper one must be "bursting with the news." It is quite as clear from internal evidence as from Mr. Gardner's confession that he is in that beatific state. He goes on, in a passage that we can no more forbear from quoting than he could refrain from incorporating in it a citation from Ruskin: "Many people have told me that they love Gothic architecture, but know nothing about it. They do not realize that, as Ruskin puts it, 'Architecture is an art for all men to learn, because all are concerned with it; it is so simple that there is no excuse for

not being acquainted with its primary rules, any more than for ignorance of grammar or spelling, which are both of them far more difficult sciences.' Nevertheless," Mr. Gardner adds, "enlightened and patriotic Englishmen who have had a liberal education think it no shame to confess complete ignorance of our great national art."

Believing it to be a grave scandal that so dulcet and so well-tempered an instrument of education and culture should be so utterly neglected in our Public Schools, Mr. Gardner has done what he could towards removing the reproach. He gave to the Harrow School Museum a series of photographs, and with them a descriptive handbook privately printed. Other schools, grown envious of Harrow, were similarly supplied at their own urgent request, and when, such requests becoming numerous, Mr. Gardner at length felt compelled to refer further applicants to many well-illustrated books on the subject, there was generally a plaintive retort courteous to the effect that his was the kind of book they wanted, "giving typical examples, but not too many of them, and enough, but not too much description, with references to enable those who desire to learn more to do so by taking a little trouble."

That is an apt description of Mr. Gardner's book. It contains a hundred and eighty plate illustrations, besides fifty-six figures in the text, and every picture has some specific justification for its presence—is typical of some special point. The plates are classified as showing exteriors, towers and spires, interiors, doors and porches, windows, columns and foliage sculpture, and "sundries." Grouped under this last vaguely comprehensive label are such objects as a section of the eleventh-century herringbone masonry at Colchester Castle, where the arrangement of stones and tiles is evidently copied from Roman remains, some of which are no doubt incorporated in the structure; part of the curiously mixed west front of Lincoln Cathedral, comprising, within a very small space, features characteristic of the eleventh, twelfth, thirteenth, and fifteenth centuries; an exterior view of the hardly less remarkable and much more celebrated Angel Choir of the same cathedral; gargoyles and grotesques from Heckington; the beautiful Queen Eleanor cross at Northampton, and that at Geddington, in the same county; tombs, monuments, screens, shrines, or other remarkable details in Westminster, Tewkesbury, Hereford, St. Albans, Worcester, Minehead, Totnes, Copford; fonts in Stone Church (Bucks), Hereford, Aylesbury, Springfield, Wantage, Swaton, Oxford, Walsingham; bench-ends, sedilia, and piscina, etc., from various places. Beneath each illustration there is a brief but luminous description of the object shown. Underneath an excellent view of Earls Barton Church (whose inclusion was, of course, inevitable) are a few lines that may be quoted here as typical of the terse method adopted throughout for these descriptions: "This tower is generally regarded as the principal monument of Saxon architecture in the country. It shows many of the characteristic features of Saxon work. The quoins are built of long-and-short work. There are pilaster strips, vertical, horizontal, and curved into arches, also arranged in lozenge patterns. This is called



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carpentering-work from its resemblance to woodwork. The heads of the windows are either round or triangular. The window-heads in the lowest stage are segmented, and cut out of one stone. The belfry has numerous turned balusters. The brick parapet and battlements are modern." The still earlier Saxon church of Bradford-on-Avon, Wilts, is also admirably illustrated and carefully described. Nothing could be more simple or more lucid than these descriptions accompanying the views; and what with the wealth of illustrations thus clearly explained, the readable introduction to the whole subject of Gothic architecture, the useful glossary, and the handy topographical index, the Guide is well equipped for the fulfilment of the excellent purpose which its author has in view—that of extending the knowledge and love of English Gothic architecture among those who admire it but know nothing about it.

An equally facile and agreeable means of achieving that very laudable didactic object could not be named with ease and certainty, and Mr. Gardner is to be cordially congratulated on a very considerable stroke for "the advancement of learning" in this direction.

*"A Guide to English Gothic Architecture." Illustrated by numerous Drawings and Photographs. By Samuel Gardner. Cambridge: At the University Press. Price 16s. net.*

### Hamlin's Text-book of History.

The history of architecture being so large a subject as to require several volumes for its treatment in anything like due measure, the fact is the more surprising that Mr. Hamlin should have been able to compress its essentials within the limits of 480 rather small pages of type large enough to read without eye-strain. Considering, moreover, that the book is illustrated with 235 engravings, it becomes still more evident that either Mr. Hamlin is an adept in the difficult art of systematic packing, or that he must have left out something that should have been included. It may be said at once that the omissions, except for a few that we shall presently specify, are unimportant. That the little book has passed through some fifteen editions, and is a prime favourite with architectural professors and students, is satisfactory evidence on both heads, although, as we shall show, is not proof positive.

Where Mr. Hamlin scores over most adventurers into the same field is in knowing, as by the sort of subtle intuition that guided Phil May in graphic art, exactly what lines to leave out so as to strengthen presentment instead of weakening it. A common fault of architectural text-books is congestion of detail. Their compilers, over-anxious to omit no item that some hypercritical person might consider to be important, are apt to load their books with masses of undigested data tending as much to confusion as to completeness, and destroying the student's sense of relative values, besides rendering the book heavy in two senses.

Such faults of treatment Mr. Hamlin has dexterously avoided, with the result that the book is pleasant to handle, interesting to read, and profitable to study. With each successive edition he has improved it by sedulous pruning and grafting; and, as if in recognition that a text-book on architecture neither can nor should comprehend all knowledge on the subject, he has prefaced each chapter with a list of books recommended for more intensive study.

Collectively the twenty-eight chapters comprised in the handbook cover the whole ground—somewhat sketchily, of course; and it may be said that the interest grows with the development of the theme, the writer gaining confidence as the subject assumes more and more the reality of actual experience, becoming less of a rumour and more of a palpable fact. That it does thus grow in interest in its later stages would not call for remark if, among books of this kind, there were not so many instances to the contrary, their compilers seeming to grow tired and careless as execution lost its novelty, and, perchance, printers pressed for "copy," or publishers for completion. Mr. Hamlin's later chapters are (but the statement is subject, as we shall see, to certain rather serious reservations) among the best, whether for subject or for treatment. Naturally they deal with recent architecture in Europe, and architecture in the United States. Throughout the book there is much useful and generally sound critical comment, often too tersely expressed, however, to be of much positive value. When the author offers the opinion that Basevi's Fitzwilliam Museum at Cambridge is a better building than Robert Smirke's British Museum, to which also Thomas Hamilton's Royal High School in Edinburgh is superior, and that "the most successful of all British Greek designs is St. George's Hall at Liverpool, by Elmes," he is certainly not occupying debatable ground; and such comparisons, though rather soiled by constant usage, are no doubt warrantable in a text-book for students.

Speaking of "The Victorian Gothic," the author is made by his (American) printer to say (page 397) that "Victorian Gothic" flourished between "1580" and 1870; and surely the author could not have written "Herculanum"—a monstrosity that custom has refused to accept as an alternative to Herculaneum.

There is, besides the general index, an index of architects. Both are in need of revision, and both reflect some regrettable and indeed almost unpardonable omissions from the text. It is no doubt merely an oversight that Mr. Ralph Knott is not credited with the authorship of the new London County Hall. Certainly the Hall itself is mentioned—without the slightest attempt to indicate what it is like, however; the American reader being therefore left to infer that the building is too unimportant to warrant mention of its architect; and that less important still (because Mr. Hamlin ignores them altogether) are the two most magnificent buildings of modern times in this or in any other country—namely, Mr. Giles Gilbert Scott's Liverpool Cathedral, and the late Mr. J. F. Bentley's cathedral at Westminster. That Liverpool Cathedral is not completed would be but a poor excuse for ignoring it; and the omission of both these great buildings is quite unpardonable, because they are, by universal consent, of an importance that is not relative, but absolute, and cannot be exaggerated. Hardly less lamentable is the failure to notice the work and even the existence of such masters in architecture as Sir E. Lutyens and the late Mr. Ernest Newton. We must confess to having suffered a temporary shock at the omission from the index to architects of the distinguished name of Jones; but equanimity was partly restored on finding him indexed under Inigo, which is certainly a rather violent extension of the practice of making free with the name of an ancient classic or a Renaissance celebrity by converting it into

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a sort of nickname—as Bacon was wont to speak of “Tully” (“as Tully saith”) rather than of Cicero, even as the writers of to-day follow the continental precedent of shortening the names of the great painters to a form meant to be endearing rather than disrespectful. But, however it may be in America, we have not yet got to the length of referring to “Inigo,” and the entry under that name of the greatest of all the Joneses must therefore be held to be faulty.

Again, to mention another small point, why the unusual rendering of the name of Vanbrugh? In England it is never disguised as Van Brugh, and in a text-book for students it would be better to conform to established usage in such matters.

In spite of such trifling blemishes, the book as a whole is excellent. The references to English work, however, would be the better for careful revision in this country; such references as “Newgate Prison, at London—a vigorous and appropriate composition without the orders (recently demolished)” would then have been revised to the effect that Newgate Prison was demolished in 1902–3, and that the Central Criminal Court, standing on its site, was designed by the late Mr. E. W. Mountford, and opened in 1905. The lapse of twenty years is but faintly suggested by the ill-used word “recently.” Mr. Hamlin's book is so good as to deserve further and more thorough revision.

*“A Text-book of the History of Architecture.” By A. D. F. Hamlin, A.M., L.H.D., F.A.I.A., Professor of the History of Architecture in Columbia University. New Edition, Revised. New York, London, etc.: Longmans, Green & Co.*

## “The Romance of Building.”

Mr. Allen S. Walker has done excellent work of various kinds in popularizing architecture. Unless we are mistaken, he is identical with an enthusiastic and indefatigable leader of visits to our great buildings, such visits being usually supplementary to excellent popular lectures. In these activities, zeal, knowledge, and thoroughness are happily and effectively combined, as they are also in the several quite delightful little books on the subject that from time to time he has published.

These features are conspicuous in the latest of his books, which is called “The Romance of Building”—a title that he has been more successful in justifying than could have been confidently anticipated, considering that in the public mind “romance” and “building” are commonly regarded as incongruous if not mutually exclusive terms. Mr. Walker holds that “building is the outcome of Life on its most romantic side”—that “the Building Art has arisen from Life, Love, Death, and the Hope of a Life to come; and that all that is romantic in life, from the cradle to the grave, and in the thought of an Eternity beyond, has expressed itself in buildings in almost all ages and countries. . . . To read the story of building is to read the story of human life.” Whether or not the title is justified, the book is good. There is nothing claptrap in the text, which gives a sound account of some of the features and phases of architecture that are most likely to capture the imagination

(Continued on p. xxxviii.)

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## THE ARCHITECTURAL REVIEW.

and hold the attention of that elusive person "the general reader," who will be glad to be told in plain terms the reasons he should have for the faith that is in him respecting the merits of some of the famous buildings he is told he ought to admire, but seldom told exactly why they are worthy of this distinction. Mr. Walker supplies the reasons that so commonly are either wrapped up in language that the layman finds as luminous as an old-fashioned fog, or are omitted altogether as being superfluous in this learned world.

It is no doubt very polite to assume that your reader knows all about your subject already, and merely wants you to confirm his prejudices, not to presume it possible to impart information. Through this "craven fear," as Tennyson would call it, of seeming to be in the least degree didactic, many an otherwise excellent book has lacked nine-tenths of the value, the efficiency it ought to possess, and has therefore forfeited the suffrages of very many who would gladly profit by its erudition if the ascent were less steep. American authors usually avoid this strange mistake of politely but fatuously assuming that the reader knows it all. Their text-books, whether on architecture or on any other technical subject, are more likely to err from extreme simplicity of treatment than from the opposite quality. But perhaps it is better to explain the obvious than to foster the polite fiction that the reader is as omniscient as Macaulay's schoolboy. Mr. Walker steers safely between Scylla and Charybdis. He assumes in his readers an intelligent interest in the subject, and he puts

the facts before them without exhibiting any of the nervous self-consciousness that so hugely discounts the value of so many books that are essentially good; and at the same time he cannot be accused of a "Sir Oracle" air. In fact, he possesses a good popular style; and what is more, he chooses exactly the right topics for its exercise and the most appropriate subjects for its apt illustration.

In his introductory chapter, Mr. Walker briefly enumerates the physical, geographical, and spiritual influences on building, and shows why one cathedral, for instance, differs from another built in a different age, and, incidentally, how different features—the flat or the sloping roof, the pediment, the spire, the dome, the gable—arose from climatic and other conditions—of why, for example, St. Paul's differs from Salisbury, and what are the origin and significance of dome and steeple. "Should anyone," the author pleads, "accuse building or architecture of being a dull and an uninteresting subject, it might be a sufficient refutation to take such a one to St. Paul's. There the imagination may be carried back to the reeds and tiles of ancient Egypt, which still figure in the adornment of the cathedral columns, and there the mind may recall the heap of stones that in some remote age, and in some remote country, first covered a hero's grave, and foreshadowed the cathedral's mighty dome."

It is surprising how large an amount of interesting information—always sufficiently "romantic"—Mr. Walker contrives to compress within the compass of his little book, which

(Continued on p. xl.)



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## THE ARCHITECTURAL REVIEW.

ought forthwith to be adopted for all school libraries, or even as a class book for more or less systematic instruction in an art that is so demonstrably susceptible of romantic interest, much of which is historical, while affording, as will have been inferred from the above-given extract, considerable play for the imagination and for the development of the faculties of observation and reasoning. Mr. Allen Walker may certainly be congratulated on producing a very entertaining, well illustrated, and withal a very useful little book.

*"The Romance of Building." A Short Outline of Architecture in England. By Allen S. Walker. London: George Philip & Son, Ltd.*

### "Wendingen."

We have received copies of "Wendingen," the Dutch Art Magazine, for which arrangements have been made for publishing an English edition. As these issues show, each number is self-contained, dealing authoritatively with one phase of art. "Wendingen" is one of the most beautifully produced and illustrated of the forward Continental art magazines, and its publication in this country should establish a valuable link with the vital art life of our Dutch neighbours, and the Continent generally. Special interest attaches to its appearance at this time, when the Theatre Exhibition from Amsterdam is just opened, and a special number devoted to this is in the press.

*"Wendingen." Published in England by Cecil Palmer, Oakley House, Bloomsbury Street, London, W.C. 1. Price 7/6.*

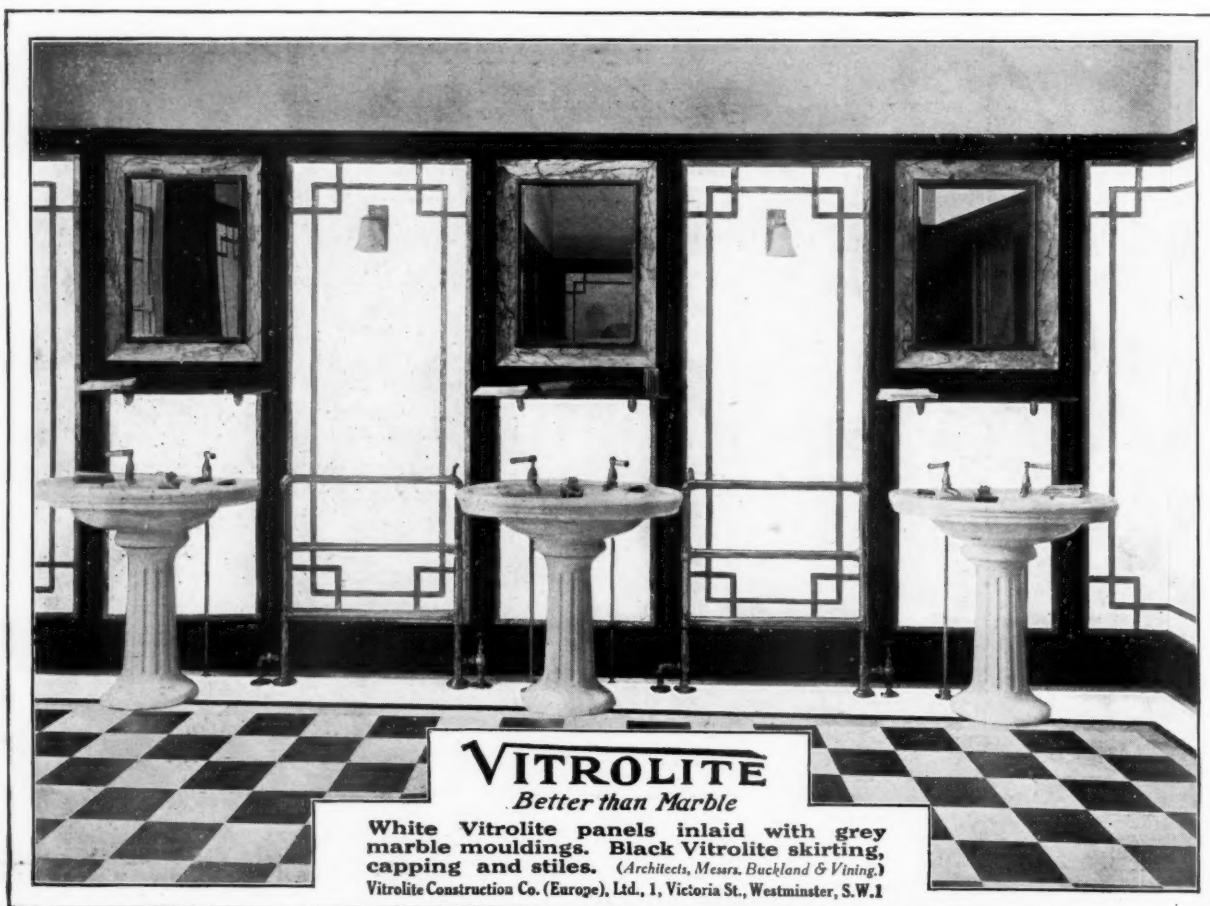
## TRADE AND CRAFT.

### Cafferata Partition Slabs.

A brochure published by Messrs. Cafferata & Co., Newark-upon-Trent, gives an interesting and profusely illustrated description of the firm's partition slabs. It also provides evidence, in a series of progressive photographs, of the speed with which Cafferata can be erected. The first photograph shows the interior of a works, without partition, and the five succeeding pictures show the progress of erection by half-hourly stages. The partition was completed in two and a half hours. Copies of this brochure, "The Rapid and Economical Erection of Interior Walls and Partitions," will be forwarded by the manufacturers to interested readers on application to the company.

### Colours for Clients.

Messrs. W. Harland and Sons, Merton, are giving to members of the profession an exceedingly useful box of oil colours, equipped with brushes, palette, etc., and containing a dozen tubes, in order that architects may have at hand the means for putting before their clients samples of colour for decorative schemes. Several thin pieces of tin are given with the box, which may be painted with the selected shade of colour, and posted to Messrs. Harland, who can then supply to order the precise colour of paint required.



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# Correspondence.

## An Interesting Architectural Parallel.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—It occurs to me that you may care to publish the two photographs I now venture to send you, if only on account of the very striking resemblance they present to each other, considered from the aspect of design.

One represents the Temple of Khons at Karnak, and the other a mud-brick pigeon-house in a village on the opposite bank of the Nile.

The merest glance is sufficient to show that the similarity of form between these two buildings is a very close one. So nearly alike are they in general appearance that one is tempted to think that they owe their architectural treatment to a common source.

Pigeons, it is known, were domesticated by the ancient Egyptians in very remote times; and it is thus conceivable, since utilitarianism usually preceded the establishment of religion, that the traditional design of the pigeon-house was adopted by the temple builders.

This suggestion is made in all humility, in the hope that you may consider it of sufficient interest to bring it to the notice of your

readers, among whom there are doubtless some whose knowledge will enable them to throw light on the subject.

Yours faithfully,

FREDK. CHATTERTON, F.R.I.B.A.

Professor Flinders Petrie, to whom our correspondent's letter and photographs were submitted, writes:—

The pigeon-house figured here is an excellent illustration of the perennial brick architecture of Egypt. All brick buildings, for every purpose, have sloping sides (if of any height), in order, first, to give more stability to the mud brickwork by tilting up the courses toward the ends; and, second, by the increased thickness below, to adjust the strength to the weight supported. Of course the inner faces are vertical. The full system in Egypt anciently was to build on a pan-bed, a segment of a hollow sphere, with each course strongly concave, the centre of the spheric surface being the converging point of the walls upwards. All the forms of stone architecture in Egypt have been derived from the earlier structural needs of working with mud-brick, reeds, palm-sticks, and mud. I have described this in a paper before the R.I.B.A. 20 May 1901.

W. M. FLINDERS PETRIE.



TEMPLE OF KHONS AT KARNAK.



A MUD-BRICK PIGEON-HOUSE, BANK OF THE NILE.



## THE ARCHITECTURAL REVIEW.

### A House Round a Haystack.

Travellers in Holland, especially in the northern provinces, will have noticed the curious pyramidal-shaped farm buildings which abound in those parts, the plan of them being a parallelogram covered by one roof hipped on all four sides.

The recipe for one of these homesteads seems to be to take a large square haystack, and round it construct the building—in front put the dwelling-rooms, down one side put a long row of cow-stalls, on the other side a coach-house and a kitchen, for cheese-making, and at the other end more cow-stalls, a pen for calves, and a room for the cowman. Over all these on the first floor put galleries.

The illustration shows a building of this sort near Enkhuizen, on the Zuider Zee, belonging to a large farm which forms part of the endowment of an interesting seventeenth-century orphanage in the town. The two-storied dwelling-house in front and the detached cowman's cottage are excrescences of a later date, added, no doubt, in times of prosperity.

It is quaint to walk straight from the living-room into the cow-house, but it was one of the surprises of my life to discover the haystack in the middle.

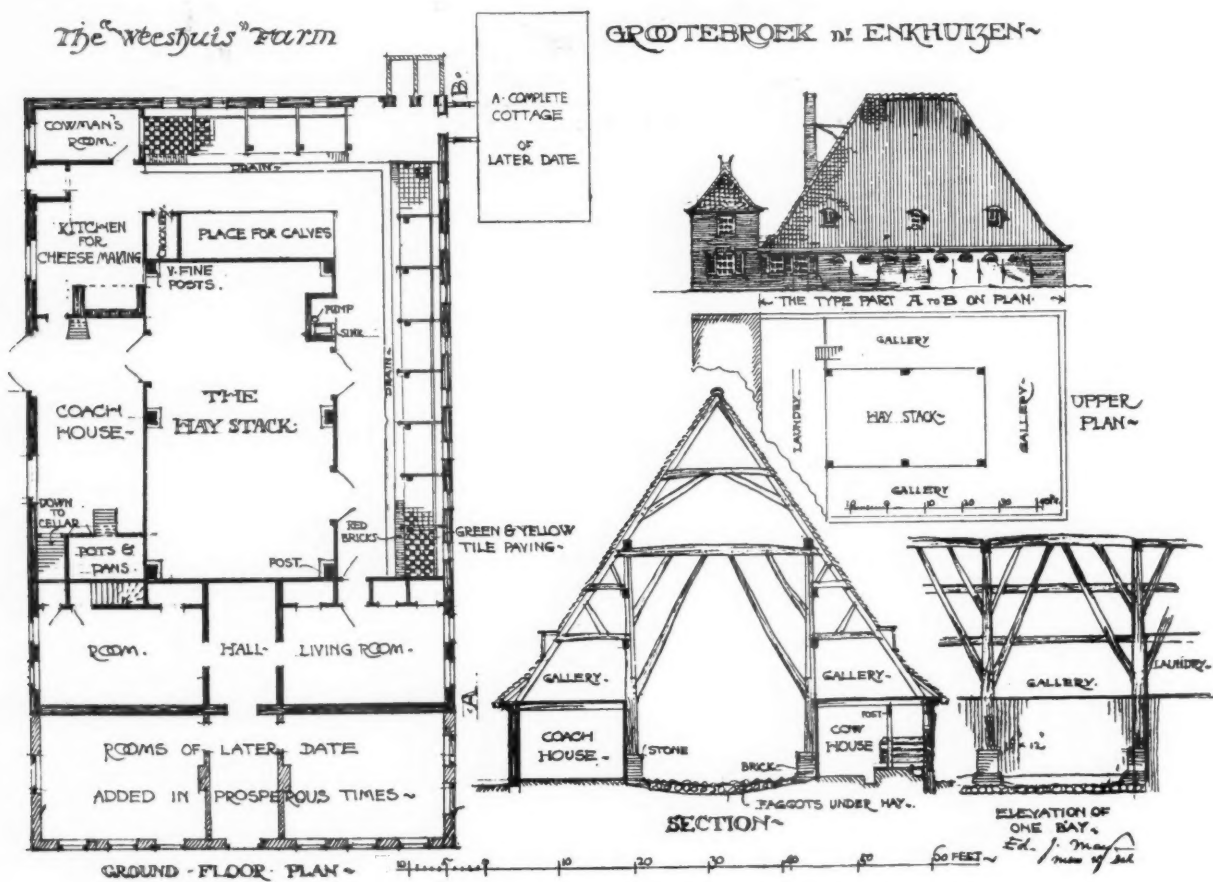
This stack is to feed the cattle housed in the building all the winter, the top part being cut from the galleries and the hay shot down trapdoors in the floor, and various doors on the ground floor giving access to the hay below.

At the time of my visit early in September the cattle were not indoors, and the stalls, paved with 8 in. yellow and green tiles, were as clean as a new pin, and a strip of Dutch carpet was laid down the gangway.

The main construction, as shown on the section, consists of six fine oak or chestnut posts, some 16 in. by 12 in. at the base, and about 28 ft. high; these posts support the main purlins on all four sides of the roof and, with some additional struts, relieve the walls of the weight and thrust of the immense roof.

This type of building probably comes down from early Frisian or Saxon times, when the farmer and his hands lived together under the same roof, the first-floor galleries being for the hands to sleep in, the men on one side of the building and the women on the other.

ED. J. MAY.



## Publications.

### Mr. Roger Fry and the Modern Art Movement.

About the worst thing that can be said of Mr. Roger Fry's art criticisms is that they are extraordinarily stimulating. For that reason they are also often highly provocative. People do not like to be awakened from drowsy indifference or idle dreams, and the process always angers them, as instant anger follows disturbance from comfortable slumber; and the average natural man resents

being made to think. It is so much less of a tax on energy to accept conventional ideas without questioning whether or not they have any groundwork of sound philosophy. Seldom will Mr. Fry's critical judgments be found lacking in that supreme qualification. They are never hastily formed opinions expressing mere impulse, reflecting the mood of a moment or the fashion of an hour.



"THE DEATH OF LADAS."

Drawn by O. Cunningham.

*Illustrating the Danger of Reaction.*

THE death of Ladas, the athlete, at the moment of receiving the laurels of victory, is an example of the fatal reaction which sometimes follows a supreme achievement. It is necessary to ensure that a waterproofing medium does not, in a like manner, have a detrimental reaction upon the cement, resulting in loss of strength and wearing properties. Messrs. Faija have twice analysed and tested 'Pudlo' Brand Powder. The first examination was made on May 3rd, 1909, and the report read:—

"So far as we can see there is nothing in it which would be likely to react detrimentally upon the cement after prolonged periods." (The italics are ours.)

A second test was made by Messrs. Faija, in May 1914, upon a sample of 'Pudlo' Brand Powder purchased unknown to us, and the report was the same.

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## THE ARCHITECTURAL REVIEW.

Generally speaking, they are "considered judgments," and as such are to be respected, whether or not the reader sees fit to concur in them.

Mr. Fry's vivid and almost dramatic method of statement, no less than his profound sincerity and his pronounced habit of intensive thinking on subjects that the ordinary type of art critic treats lightly and casually, has secured him a reputation that is hardly distinguishable from eminence, and his "Vision and Design" will confirm this position and confound the scoffers.

That Mr. Fry tilts against many conventions is hardly observable from his style—from his quiet and assured method of making some statement that, whether or not he intends it to have that effect, runs dead contrary to received opinion. It is as if, in the course of tilling an arable field, he now and then turned up the obstinate soil of some hard-trodden track, bringing back to tilth and perchance to fertility what custom and prescription had condemned to be trampled into sterility. Although he cannot be said to break much new ground, he assuredly does useful work in freshening up the old. That, of course, is exactly what the modernist workers in art, the sanest of whose champions Mr. Fry may be said to be, are themselves essaying to do—to plough up and fertilize the beaten tracks, and break up the hard-crusts conventions that mark the pedestrian way in art and in art criticism.

It is the author's high merit that he is able to afford us a calm and rational explanation of the doings of the wild men—to give a sympathetic interpretation of the antics of the Dervishes without himself being either whirled away in their mad dance or hypnotized by concentrating his gaze upon it.

It is this sympathetic understanding, this calm self-possession, this steady determination to get at the heart of things, that entitles Mr. Fry to a really unique position as a decidedly "advanced," if not wholly unorthodox, art critic.

It is his air of impartiality and detachment that prevents our turning away with impatience from his brief but much canvassed apology for the Post-Impressionists, in his famous preface (which one is glad to get in the more permanent form of the book he has now given us) to the catalogue of their second exhibition, which was held at the Grafton Galleries in the year 1912—before the war, be it noted. That preface was greeted with much and wholly undeserved ridicule; but catastrophic things have happened since it was first published, and, on re-reading it, people will wonder what there is in it to have made such a noisy fluttering in the dovecotes. It may be that his very calmness was provocative. Conventional thinkers did not relish his tacit assumption that there was complete agreement where he ought to have been most conscious of violent opposition; but certainly he always seems free from any desire to exasperate; nor, probably, does he ever care to conciliate—his object, generally speaking, is simply to explain, to remove in the blandest possible manner the mistakes and misconceptions that he sees to be inevitable, natural, and to a great extent excusable, where old prejudices are being overthrown and people are being convinced against their will.

One fact that Mr. Fry more than any other worker in the same field—except, perhaps, Mr. Clive Bell—has laboured to make clear, not in so many words, but nevertheless quite definitely and unmistakably, is that drawing is not the first and the last word in art, but is such an entirely subsidiary matter that on occasion an artist may do without it—that is to say, without showing any sort of skill in delineation.

For example, our author writes, in the preface to which reference has been already made: "When the first Post-Impressionist Exhibition was held in these galleries [the Grafton] two years ago [1910], the English public became for the first time fully aware of the existence of a new movement in art, a movement which was the more disconcerting in that it was no mere variation upon accepted themes, but implied a reconsideration of the very purpose and aim as well as the very methods of pictorial and plastic art. It was not surprising, therefore, that a public which had come to admire above everything in a picture the skill with which the artist produced illusion should have resented an art in which such skill was completely subordinated to the direct expression of feeling. Accusations of clumsiness and incapacity were freely made, even against so singularly accomplished an artist as Cézanne. Such darts, however, fall wide of the mark, since it is not the object of these artists to exhibit their skill or proclaim their knowledge, but only to attempt to express by pictorial and plastic form certain spiritual experiences; and in conveying these, ostentation of skill is likely to be even more fatal than downright incapacity."

But this does not condone the ostentatious affectation of incapacity in which certain really skilful Post-Impressionists have

been detected; nor should it encourage the weak-minded to admire incapacity in a painter as a sure sign of "the authentic quality of his inspiration or the certainty of his imaginative conviction." Any such pathetic fallacy would get no support from Mr. Fry, who expressly admits that want of skill and knowledge, though it does not completely obscure expression, may certainly mar it.

Briefly, his defence of Post-Impressionism is that it is not an obsession of primitive "throw-backs," but that "it is the work of highly civilized and modern men trying to find a pictorial language appropriate to the sensibilities of the modern outlook." This, of course, is open to the cheap retort that we wish they wouldn't do it, or that they would hibernate during the caterpillar stage of their development into butterflies—perchance of the Whistler variety. As it is, they have been freely suspected of the deliberate and obstinate cult of ugliness rather than the earnest quest for beauty, and it is this misunderstanding of their aims and methods that has brought upon them so much of ridicule and contempt.

Tolstoy, indeed, as Mr. Fry reminds us, in "What is Art?" was, perhaps, the very first writer to contend that art has no special or necessary concern with what is beautiful in nature. (This book of Tolstoy's is accounted by our author to have begun "fruitful speculation in æsthetic.")

A further brief quotation will help to make clear Mr. Fry's position with respect to modernism in art. "What I think," he writes, in his chapter entitled "Retrospect," "has resulted from Mr. Clive Bell's book [*"Art"*], and the discussions which it has aroused on this point—i.e. that the artist is free to choose any degree of representational accuracy which suits the expression of his feeling. That no single fact, or facts, about nature can be held to be obligatory for artistic form. . . . With regard to the expression of emotion in works of art I think that Mr. Bell's sharp challenge to the usually accepted view of art as expressing the emotions of life has been of great value. It has led to an attempt to isolate the purely æsthetic feeling from the whole complex of feelings which may and generally do accompany the æsthetic feeling when we regard a work of art."

Some will feel that this pseudo-metaphysical jargon about "complexes" carries us beyond the realms of art into the regions of morbid psychology, or even those of morbid pathology, but it is only fair to acknowledge that Mr. Fry sedulously avoids all "preciosity" of thought and language; his style, indeed, being uncommonly pure, easy, and pleasant—clean of all affectation, and as free from mannerism as a good artist could wish.

Mr. Fry's articles range over a remarkable variety of subjects, and on each he writes with serenity and sincerity, as a philosopher rather than as a propagandist. Of all his five-and-twenty headings, however, Architecture forms but a single one. Like the rest of the book, it is brilliantly written; and not only with the sagacity of the trained critic, but with so much of practical wisdom as may be drawn from the experience of the man who has built a house for himself—a very ugly one, in the opinion of his candid friends. Obviously he was well qualified to write much more on such matters, and we are heartily sorry that he did not. Yet architects will be but little the less eager on that account to read his thoroughly enjoyable and stimulating book—these high attributes being occasionally intensified by one's vehement repudiation of some daring theory or some startling reassessment of values. But the writer's strong individuality is never obtrusive, and his contentions never grow tedious. In fact, he has produced a book of great brilliancy in style and in statement. Many illustrations are given, some of them so beautiful, and some of them so much the reverse.

J. F. McR.

"Vision and Design." By Roger Fry. London: Chatto and Windus.

### Piranesi—A Critical Study.

The Cotswold Gallery, 59 Frith Street, Soho Square, London, W. 1, write:

Will you allow us to correct an error in the notice in your July issue of Professor A. M. Hind's forthcoming "*Giovanni Battista Piranesi: A Critical Study*"? The book will be published at the price of three guineas, but advance subscriptions at the reduced rate of two guineas will be received up to 30 September.

We shall be pleased to send subscription forms, with specimen page and illustrations, to any of your readers who have not received a prospectus of the work.



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## THE ARCHITECTURAL REVIEW.

### TRADE AND CRAFT.

#### Electrical Installations, Ltd.

We have received from the above firm a recently issued booklet giving some examples of work carried out by them, which seems to have covered the whole field of electrical service, such as motors and dynamos; switchboards and their wiring; shafting and general millwrights' work; electrically operated hoists, cranes, runways, and specialized lifting equipment; ventilation and dust extraction; high and low tension lines—overhead and underground—including the necessary switchgear and transformers; electric lighting for all industrial purposes; electrical appliances for special processes; specialized machinery for various trades; electric lighting of all descriptions; ventilating; heating; vacuum cleaning; illuminated signs; hand-controlled semi- or fully-automatic power and lighting units; electric domestic appliances. Specifications for every class of work are submitted on request.

The booklet has been specially compiled for circulation amongst architects interested in the electrical equipment of modern houses, to whom copies will be forwarded upon application.

#### "B.R.C. Roads."

Mr. Charles Hobson has sent to us a beautifully produced little volume on British Reinforced Concrete Roads, which is a photographic record of examples of the use of reinforced concrete in modern

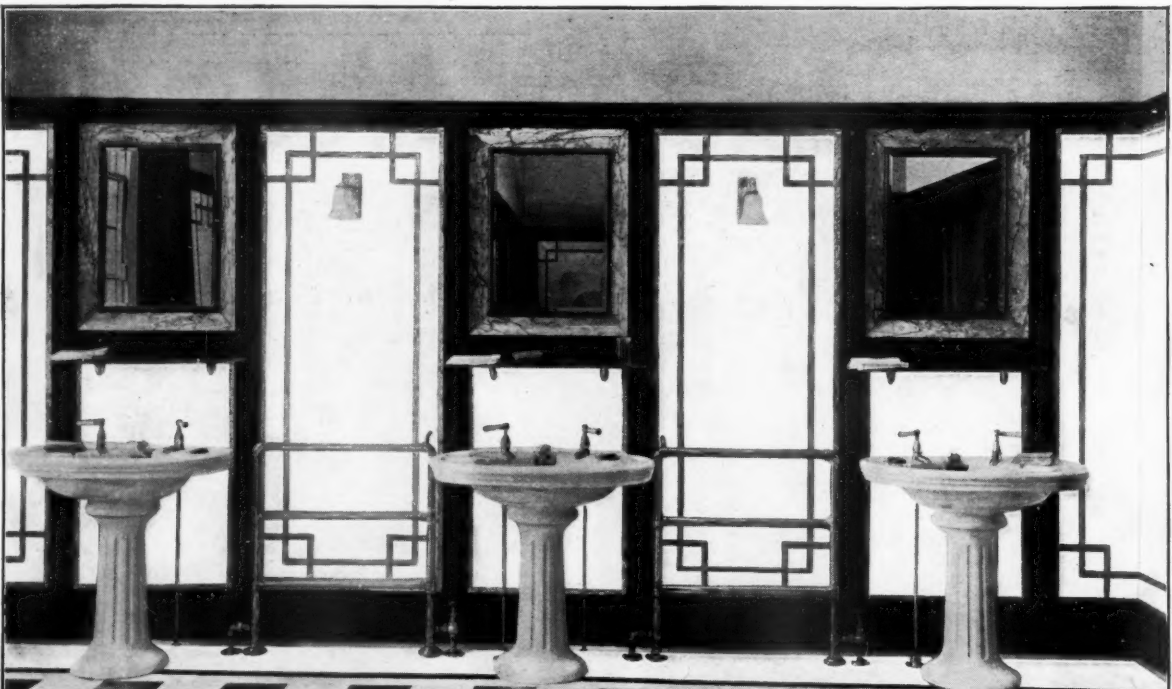
road construction. As the author points out, nothing is more vital to the industrial and social future of the country than such a scientific method of highway construction as will meet, both from the points of view of economics and engineering, the great demand which is now made upon the road. The book is interesting not only as an exemplification of the widespread employment of the B.R.C. system, but as in some sense a contribution to the literature and art of the whole subject of road construction and maintenance.

#### A Correction.

Messrs. Fenning & Co., Ltd., desire to point out that in their advertisement in the July number of THE ARCHITECTURAL REVIEW there was an inaccuracy in the description of the architects for Messrs. Selfridge's extension. The inscription should have read: Graham Anderson, Probst, and White, and Sir John Burnet and Partners, Associate Architects.

#### The Union Jack Club Hostel.

The sub-contractors engaged in the erection of the above (illustrated on pages 51-53 of this issue) were as follows: Messrs. R. Crittall & Co. (heating); Mr. Cockburn, Sunderland (electric lighting); Mr. B. Reynolds (iron railings, wrought-iron sign on angle); Messrs. James Gibbons, Ltd. (window and door furniture).



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## THE ARCHITECTURAL REVIEW.

### Landscape Gardening.

Mr. Maxwell M. Hart has issued a catalogue of his work, from which we reproduce the two succeeding illustrations (pages xlii, xliii).

With the modern mansion or up-to-date residence in this country we naturally associate beautiful and well-kept lawns and terraces,

well-designed rock and flower gardens, artistic summer-houses, pergolas, and flagged walks, while a tennis court or croquet lawn is also an essential feature. To produce the best results and to give most effect to architectural designs it is absolutely necessary nowadays to entrust the work to competent men, thoroughly conversant with all technical details and able to give effect to and carry out on



Random or Crazy Paving on terrace overlooking Loch Vennachar, constructed for Sir James R. Wilson, Bart., at Invertrossachs, Callander.



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## THE ARCHITECTURAL REVIEW.

the spot in an expeditious and efficient manner at a minimum of cost the idea of the parties interested. Hitherto this work has been mostly done by the gardener, but those who are familiar with his numerous duties must realize how difficult it is for him to satisfactorily attend to new schemes and give good results in the green-

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## Correspondence.

### Two Oriental Gods.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—With regard to these two Oriental figures (illustrated below), which are of great rarity, I learn from the British Museum that they are :—

1. (The one on the left.) Benten, goddess of eloquence and talent—one might say of culture generally.
2. (That on the right.) Bishamon, the god of success, with pagoda in hand.

(This latter might well signify the god of architecture, as success in this case has culminated in the beautiful pagoda he holds in his right hand.)

They are two of the seven gods of Good Fortune worshipped by the Japanese, and possess other good qualities beside those mentioned.

Yours faithfully,

B. T. HARLAND.

and only learnt this spring that it was Mr. Thomas Liberty, a well-known local character in his day.

This week a house has been pulled down, close to Weybridge, and all the foundations consist of the blocks of the old gateway. I fear there are not enough to restore the plan, but there are sufficient to show that they belong to Inigo Jones's gate, without any doubt at all. I have secured some representative pieces for the Weybridge Museum.

I am, yours faithfully,

ERIC GARDNER, M.B.

### Bench Ends in Walcot Church, Lincolnshire.

Walcot is a pleasant village near Folkingham, in Lincolnshire. Its church, chiefly of the decorated period, consists of chancel, with chapel, clerestoried nave (early English), aisles, south porch, and a beautiful crocketed spire which contains four bells. The windows are good, especially the east window, which retains its ancient glass.



THE GODDESS OF ELOQUENCE, AND THE GOD OF SUCCESS (PAGODA IN HAND).

### The Palace of Oatlands.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—There were recently two articles in THE ARCHITECTURAL REVIEW on the Palace of Oatlands, with special reference to the gateway built by Inigo Jones in 1617. One was by Mr. Herbert C. Andrews (March 1915) and the other by Mr. W. Grant Keith. The gateway in question survived the destruction of the palace in 1653, and was re-erected in 1725 by Lord Lincoln on the neighbouring estate, with the following inscription :—

Henricus, comes de Lincoln, hunc arcum

Opus Ignatii Jones, vetustate corruptum, restituit.

It stood at the Walton end of Lord Lincoln's great terrace, of which traces remain between Weybridge and Walton, running past his house, now represented by the Oatlands Park Hotel.

About 1850 the gate was sold as building material for the sum of £10. I vainly tried to trace who the builder was who bought it,

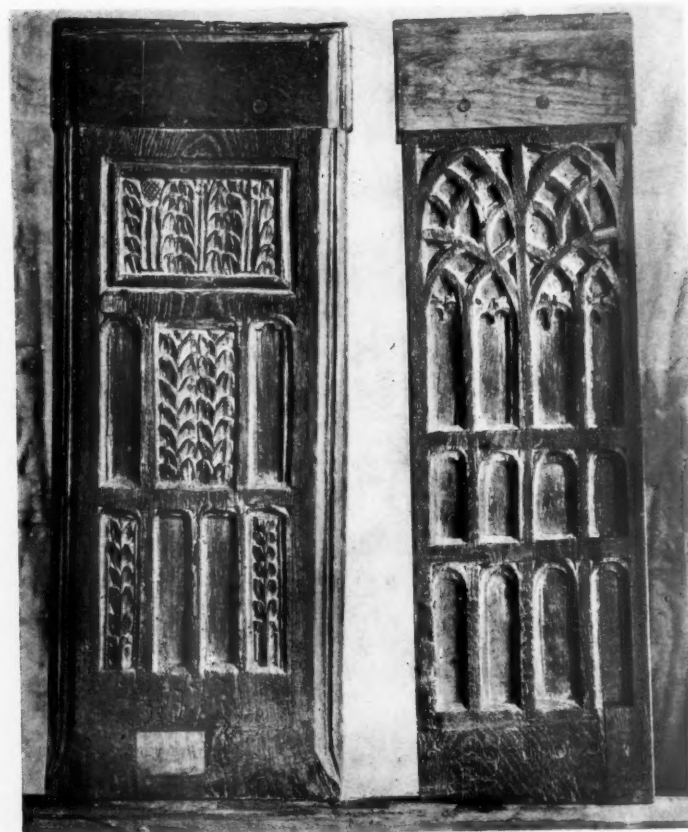
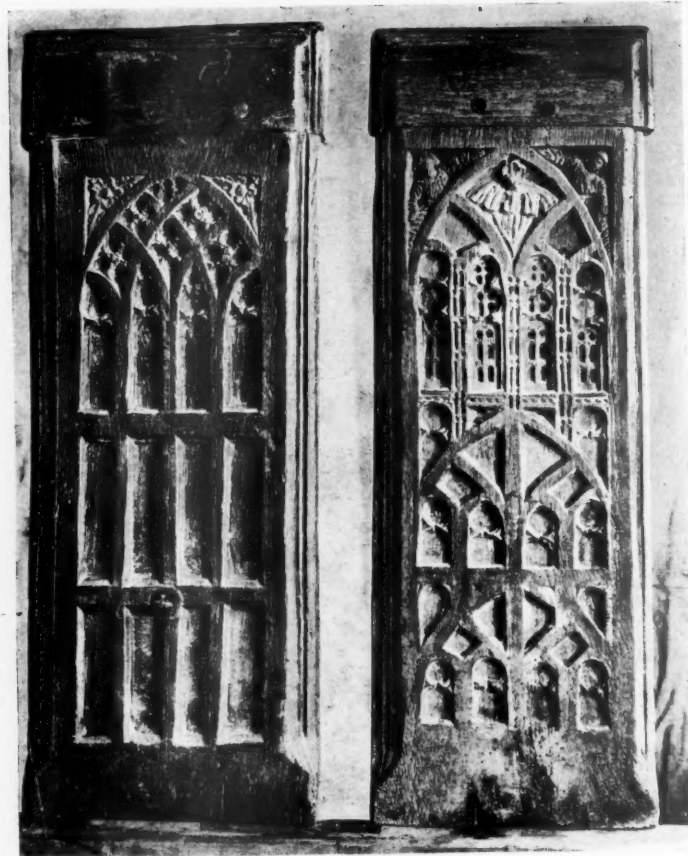
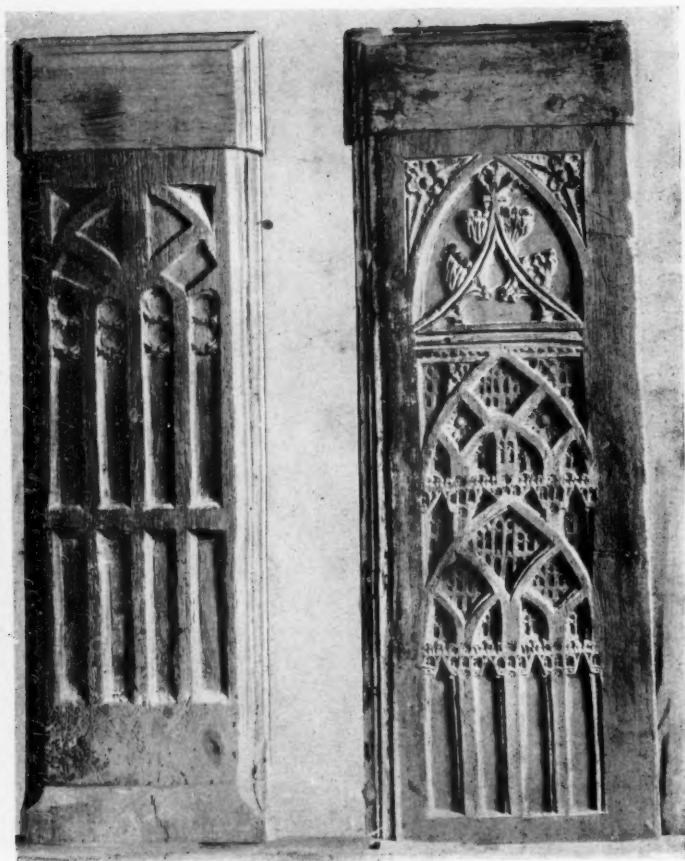
The south aisle contains a canopied niche, with buttresses and pinnacles, and in the chancel there is a beautiful priest's door.

The woodwork at Walcot is worthy of the closest study for its excellence in design and workmanship. During the restoration of the church a few years ago the whole of the carved bench ends, some of which are illustrated in the following pages, were removed to the workshop of the contractor, the late Mr. S. F. Halliday, of Stamford, and prior to their repair the opportunity was taken to photograph the whole of the series. No two of the bench ends are of the same design.

In these days when far too much ancient work is scrapped by the restorer, it is refreshing to note that practically the whole of the bench ends were replaced in the church.

Walcot is in the centre of a district rich in ecclesiastical architecture—Folkingham, Swaton, Silk Willoughby, Osbournby, etc., have all fine churches in which the carved woodwork is excellent, and the district can be recommended to the architectural student who wants to break fresh ground.

H. WALKER.



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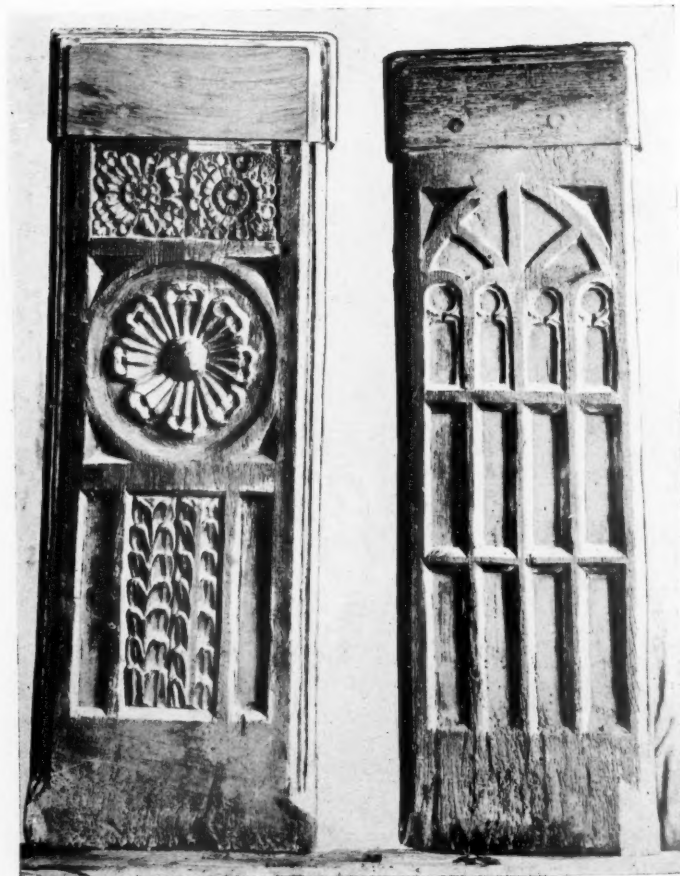
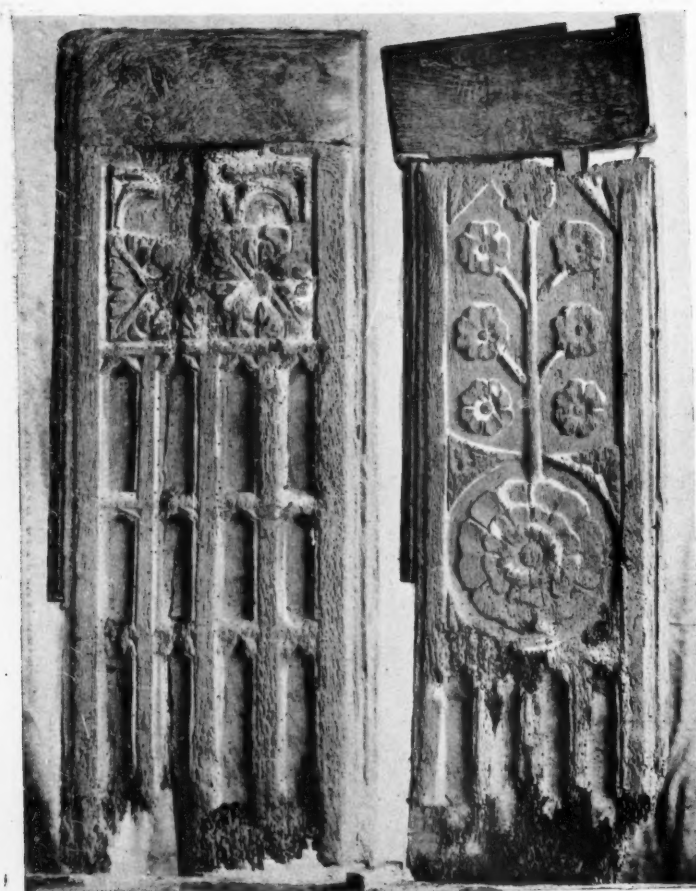
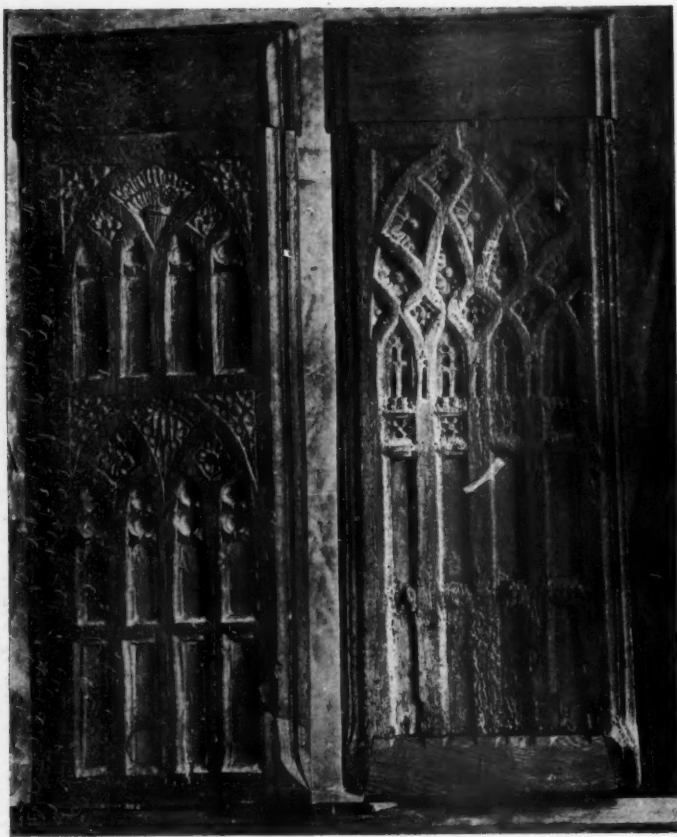
is short and interesting.

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# Publications.

## A Handbook of Ironwork in Britain.

Museum publications are insufficiently valued. They are too commonly regarded as mere catalogues, having no further use than that of telling the visitor what he is looking at in making his round of inspection. Having served this turn, they are too often ruthlessly thrown away—a fate that their low price and their paper covers (but they are to be had cloth-bound) seem to invite. Yet, unpretentious though they are in appearance, they are, almost without exception, worthy to be studied and cherished.

An excellent example of this permanent worth is Part III of "Ironwork," in which Mr. J. Starkie Gardner essays—very successfully, let it be at once acknowledged—"a complete survey of the artistic working of iron in Great Britain from the earliest times," and gives five-and-fifty excellent photographic illustrations of representative examples of the ironworker's or blacksmith's art and craft, such as grilles, gates, iron-mounted doors, screens, railings, locks, crests, balustrades, firebacks, fire-dogs, and so forth.

It has been claimed for wood that it is a noble material, because it lends itself so kindly (on the whole; though "cross-grained" is an ominous term for bad temper) to noble shapes and uses. That this proud claim has not been advanced for iron is no doubt because, by an inveterate convention, iron is expressly excluded from the category of "noble metals." Nevertheless, that the robust art of the blacksmith is not to be despised is abundantly seen in the exhibits in our museums, and in the many fine specimens of it which Mr. Starkie Gardner illustrates.

As Mr. Gardner begins by reminding us, "the great centres of iron production were the Forest Regions. Gloucester and other towns round about the Forest of Dean vied with Nottingham, Sheffield, and the towns of Derbyshire situated in the wooded region of which Sherwood Forest formed the centre; while these were rivalled by the iron-forges of the Weald of Sussex and of Kent." But the Forest of Dean was the iron country that the Romans knew, and it held the pre-eminence throughout the Middle Ages, not wholly, of course, by virtue of its abundant supply of fuel, but more especially because for a circuit of about thirty miles between the Severn

and the Wye its iron ores were rich, abundant, and easily accessible, being near the surface.

From the Forest of Dean and thereabouts came the "currency bars," which, as a convenient form for transport and trading, are believed to date back to the second century B.C.; and possibly Gloucester, which is mentioned in Domesday as supplying anchors and other ironware to the Navy, may, Mr. Gardner conjectures, have performed the same service for the ships of the Veneti. Failing wood supply eventually caused a dwindling industry in the Dean Forest, where in 1720 there remained but ten furnaces. "As the Romans knew only the foot-blast, the cinders left by them contain 40 per cent. of iron; the vast heaps, Cinder Hill for instance, solid masses of scoriae, having thus proved a source of wealth for centuries. Yielding more kindly metal than the virgin ores, they have been preferred and worked uninterruptedly to the special benefit of the nearest city, Gloucester"; and when revival followed the use of coal for smelting, more than half the total quantity of 225,000 tons of iron obtained in 1795 was from cinders, and less than half from quarried hematite.

It seems to have been left to the Romans to discover the ores of the Weald of Sussex, which were unknown to the Britons. At length, through failure of the local fuel supply, the last Weald blast-furnace, that of Ashburnham, was extinguished in 1828. In 1619, however, one Dudley had succeeded in making pig-iron with coal, and patented his invention; and Oliver Cromwell was himself a partner in a subsequent patent. Little is recorded of Scottish ironworks until 1760, when the famous Carron works were started. In Ireland, Lord Cork established ironworks near Youghal early in the seventeenth century.

Harking back to Romano-British ironwork, Mr. Gardner cites the statement by Herodianus that in the expedition of Severus, 250 years after Caesar's invasion, the opposing British warriors carried a small shield, a spear, and a sword. They had no helmets or breastplates, but they "encircled their necks and loins with iron rings, as an evidence of wealth, instead of gold. . . . Their

(Continued on p. xxxviii.)



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## THE ARCHITECTURAL REVIEW.

immediate connection with our subject is the immense demand for iron the use of chariots in such vast numbers must have occasioned. The wheels, three feet in diameter, were tyred with iron, and for these and their javelins and knives a large regular supply of iron was essential." Then large quantities of iron must also have been required by the fleet of 220 vessels owned by the Veneti, which vessels Cæsar had to destroy before invading Britain. The oak planks of which these vessels were built were "bolted together by iron spikes as thick as a man's thumb, and the anchors were held by iron chains."

The Romans, Mr. Gardner says, discovered almost every deposit of ore that was worth working, and under them the industry saw a vast expansion. Armour and weapons of war were at first its chief means of development, qualitatively as well as quantitatively; for swords must be fine-tempered, and armour of proof against them. In mediæval times, gates and hinges, bolts and bars, were cunningly devised for the strengthening of defences in violent times. But the most striking proof of the skill to which the artificer in iron had attained in the Middle Ages is that afforded by the welding of bars of gates and windows. "They are so fashioned that while the bars were being welded, one half were passed through the verticals and the remainder through the horizontals, very difficult forging." For then, as now, it was to making secure openings to treasure chambers that most ingenuity was directed, as it is to-day to our safes and strong-rooms, and to this aspect of the handicraft of the ironworker Mr. Gardner gives much attention. Space forbids that we should attempt to follow him step by step through the vast and varied mass of interesting details which he has collected in his chapter on mediæval ironwork. By 1492, smithwork had reached its zenith, and further progress seemed impracticable if not impossible, more especially because religious and political unrest were, from the accession of Edward VI to the death of Mary, "destructive of art and industrial progress."

Chapter VI deals with the Charles II period; chapter VII with Tijou, about whom extraordinarily little is known, and almost as little about "Huntington Shaw, blacksmith." Chief among the followers of Tijou was Thomas Robinson, who "first appears in the

building accounts of St. Paul's in 1697, as the maker of the rail to the Morning Prayer Chapel, the precursor, perhaps, of all the London area-railings with decorative spikes." Greater London is rich in fine ironwork gates; the author possessing photographs or drawings of more than two hundred. Although the work is not all still in existence, the provenance of what remains to us may be usefully mentioned. More than a hundred of these examples are "to the west of London, about half on the north side of the Thames, and the rest at Clapham and between Putney and Richmond. Between forty and fifty are to the north, chiefly at Stoke Newington, Hampstead and Highgate; none between Hampstead and Acton. On the Essex side, over fifty have been sketched or photographed, on the south are fewer, some thirty in all, chiefly in the neighbourhood of Carshalton, where there seems to have been an exceedingly able local smith." Pity it is that nothing is known of this fine craftsman.

A chapter (X) is headed "Eighteenth Century Architects and their use of Ironwork." About architects proper, however, it tells us very little: as that Wren left details to the craftsmen in whom he had confidence, and affected Italian design rather than the more florid magnificence of contemporary French ironwork. Hawksmoor made use of a rich style of work by a smith whose name is unknown. Vanbrugh used little ironwork at Blenheim, but much at Kimbolton. Robert Adam designed much architectural ironwork; and he was "a prolific and facile designer, with a complete mastery of details suited to his purpose," and "some of the most decorative of the London area-rails are from designs by him," and luminous criticisms of his work of this kind, as well as useful indications of where it is to be found outside the walls of the "V. & A.," are given at considerable length in this admirable and unpretentious little treatise—one that is creditable alike to its author and to the museum director (Sir Cecil H. Smith), who commissioned him to make so important an addition to the chronicles of craftsmanship.

*Victoria and Albert Museum. Ironwork. Part III—A Complete Survey of the Artistic Working of Iron in Great Britain from the Earliest Times. By J. Starkie Gardner. Illustrated. London: Printed under the Authority of H.M. Stationery Office. Price 3s. 6d. By post, 3s. 11d.*



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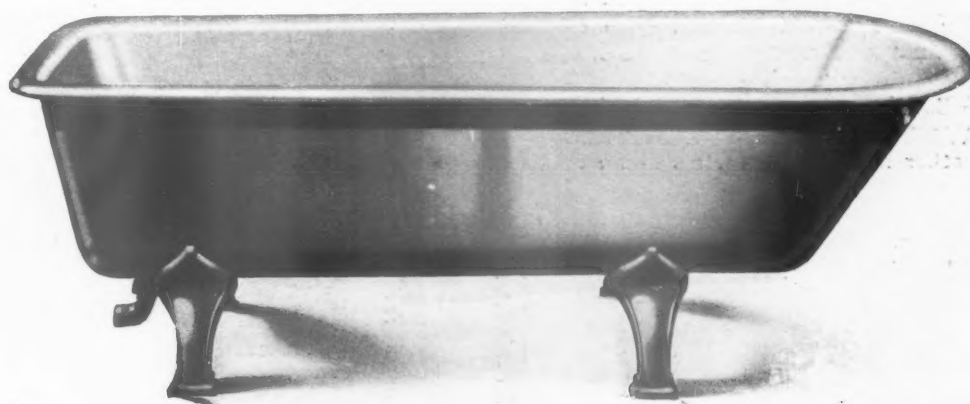
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His preliminary chapter conveys to the enquirer exactly the kind of information he is likely to seek with respect to the qualifications required in a candidate for the profession: what and where are the means of training—where entrance scholarships may be won, where the various architectural schools are situated, and so forth. For those who have already taken the plunge—the students *in esse*—every detail of guidance they are likely to require is thoughtfully provided, including specially written chapters, each by an expert, on draughtsmanship and rendering, on etching and photography, on the choice of professional books, on museums, libraries, and art galleries. The art chapters are well illustrated.

*Architectural Students' Handbook: A Guide to the Profession of Architecture.* By F. R. Yerbury, Secretary to the Architectural Association. Illustrated. Price 10s. 6d. net. Technical Journals, Ltd., 27-29 Tothill St., Westminster, S.W. 1.

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Robert Adam, Architect.

(From "The Architecture of Robert and James Adam." By Arthur T. Bolton.)

## Correspondence.

### The Newly Found Greek Statue.

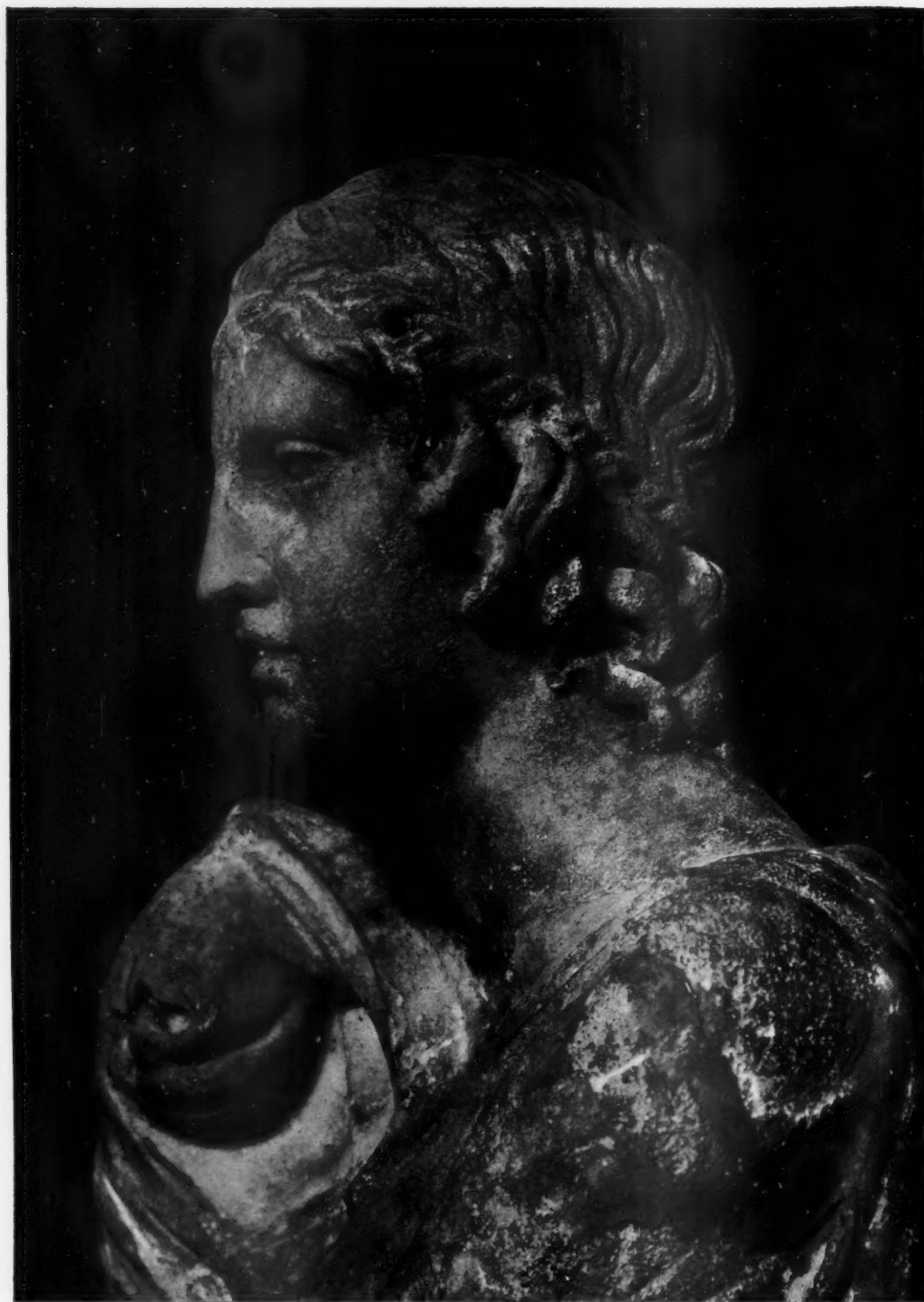
TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—The rubbish heaps of Egypt have yielded lost works of Sappho, Alcæus, and the Greek dramatists, and now the back-yard of an English village contributes nothing less than one of the most exquisite Greek statues of the best classical period in a state of almost perfect preservation!

It is to Mr. Arnold Mitchell, F.R.I.B.A., that we are indebted for the find, which is at present in the Ashmolean Museum at Oxford.

Beneath a third coat of accumulated dirt, with rubbish heaped around it, his trained eye detected an undoubted work of art, but not until the dirt was removed did he realize the full import of his

discovery. The statue represents the figure of a mourning woman, a tomb memorial, such as, we are told, crept in to replace, in the fourth century, the sepulchred stilas depicting in relief scenes from everyday life. Professor Percy Gardner attributes it to the middle of the fourth century B.C., when the work of the Greek sculptor was at its very highest and best, and Artemisia commissioned the magnificent tomb at Halicarnassos; and, curiously enough, there is something in the expression of the brow and eyes that immediately recalls the Christ-like head of Mausolos attributed to Scopas, which, at one time, was placed at the base of the Chariot group in the British Museum. It is hard to find words with which to describe the



THE PROFILE OF THE MOURNING WOMAN.

exquisite beauty of its every line and plane, for the eye alone is not fully satisfied, but must needs call for the added sense of "touch" to fully realize its loveliness. In the poise of the head and expression of the face there lurks the eternal question, the everlasting note of interrogation, *whither* has the wanderer departed?

The full, firm cut of the chin and the whole contour of the face compare wonderfully with the Demeter of Cnidos, though the throat and neck, indeed, the whole beautiful form, are those of a younger woman. Is one venturing too far to say just that the hand that chiselled the one fashioned, perhaps, the exquisite figure of the other?

The Trentham "mourning woman" will doubtless be mentioned in connection with the new discovery, if only because she too is a mourner, but the heavy hand of the Roman sculptor who adapted the statue for its new patron must have robbed it of much of its native beauty. The Ashmolean figure, on the contrary, has everything that the genius of the Greek artist at the summit of his career

could give; a more loving simplicity, a greater reticence and restraint, resulting in surpassing grandeur.

Yours etc.,

CLAIRE GAUDET.

[This statue was discovered by Mr. Arnold Mitchell in a back-yard in a Dorsetshire village, cloaked with dirt and surrounded by rubbish. Mr. Mitchell presumes that the figure originally belonged to a wealthy collector whose collection was dispersed after his death, the Greek statue being overlooked and purchased amongst other oddments by the man from whom Mr. Mitchell bought it. The figure is now in the Ashmolean Museum at Oxford. It is almost complete, but small reparations have been made to the knee, to the nose, and to the chin. We are informed by Dr. Percy Gardner, Professor of Classical Archæology at Oxford, that he hopes to publish a description of it, but cannot do so at present as some questions in regard to it are still obscure.—ED.]





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# Publications.

## Giovanni Battista Piranesi : A Critical Study.

This remarkable book is indispensable to all who wish truly to understand the work of Giovanni Battista Piranesi. It is the best of the many books, both English and foreign, which have appeared throughout the years. Its quality will surely win for it a place in all reference libraries, despite the devastating economy of these days.

From Professor Hind's bibliography of the literature dealing with Piranesi's life and work, it appears that a considerable amount was written on the subject after his death in 1778 up to about 1830. From this time interest seems to have diminished, and there is a gap of fifty years until the 'eighties of the last century (and this is what one would expect from the taste of the Early and Mid-Victorian periods) when interest revived, until, at the present time, his reputation stands as high as it did in his lifetime. The publication of Professor Hind's book will do much to educate, focus, and intensify the interest, and, what is perhaps of equal importance, clarify the judgment of students of Piranesi's work.

The fact that the great Giovanni Battista was an architect by training accounts for the respect in which he has always been held by the profession. His outlook was architectural, and he numbered many of that profession among his friends; not the least of these were the famous Robert Adam and Robert Mylne, the designer of Blackfriars Bridge. Adam met him during his stay in Rome between 1754 and 1758, and they kept in touch for long afterwards. That their admiration was not entirely one-sided is shown by the fact that Piranesi, in 1762, dedicated his work "Campus Martius" to Adam. We know that Adam had a fairly complete set of Piranesi's works, from the catalogue of the sale of his effects, which took place in 1818, after the death of the last survivor of "The Adelphi."

The younger Dance was one of those whose work shows Piranesi's influence most strongly. His fine Newgate Prison would never have been conceived if Piranesi had not etched the "Carceri."

Another distinguished architect, but of the following generation, who was greatly influenced by Piranesi's work, was Sir John Soane, who met Francesco Piranesi in Rome. They struck up such a warm friendship that the latter gave him the original drawings for the Paestum series, which are still in Sir John Soane's house. Soane also had a fine collection of Piranesi's works, some of which were possibly purchased at the Adam sale.

Decimus Burton, who was a connoisseur of taste, was another of the early-nineteenth-century architects who possessed a fine set of his engravings; these are now in the South Kensington Museum.

Architects were not alone in giving their admiration to this great man; painters and etchers of the past, as of the present, paid him homage. John Sell Cotman wrote that his aim in etching was "to follow Piranesi, however far I may be behind him."

At the present time there are several etchers whose works show that it is not architects alone who study Piranesi's plates. Some of Brangwyn's works show their influence unmistakably, and the same may be said of works by Muirhead Bone and Walcot.

When one looks through Professor Hind's book one can but be struck with the immensity of the task that he undertook; in fact, he hints in the Introduction that he would probably not have embarked on it had he foreseen the amount of work it would have entailed; but this very fact goes to show the necessity of the work. No one, not even Mr. Hind himself, suspected the great number of alterations that Piranesi, and his sons after him, made to the plates. There were usually eight or nine different "states" to most of the early subjects, while even to those issued at the end of his life there are never less than three. When one realizes that there are 137 different subjects in the Vedute series, one has some glimmering of understanding of the immensity of this task, which was further complicated by the unwieldy size of the etchings; this must have made comparison of various collections extremely difficult, as it is only by seeing the plates side by side that the differences, many of which are but slight, can be noted.

Speaking generally, it was found that the early impressions in the cases of the Vedute, as well as that of the Carceri, were much lighter in general effect than the plates that were published later, and than the early plates after re-work. This darkening was no doubt partly due to a change in the artist's outlook as he grew older, and to the fact that re-work was necessary when the coppers showed signs of wear, and no longer gave sharp and clean impressions. This latter

was not the chief cause, however, as the compositions are often improved in the later states. The foregrounds were elaborated, and sides often darkened, giving in effect a greater concentration; new shadows were introduced, or old ones strengthened, and dark clouds were added in the sky. All this tended to make



THE NEWLY FOUND MOURNING WOMAN: A PHOTOGRAPH OF THE WHOLE FIGURE.

(See the Correspondence on a previous page.)

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FIG. 1.—PYRAMID OF CAIUS CESTIUS. FIRST STATE.

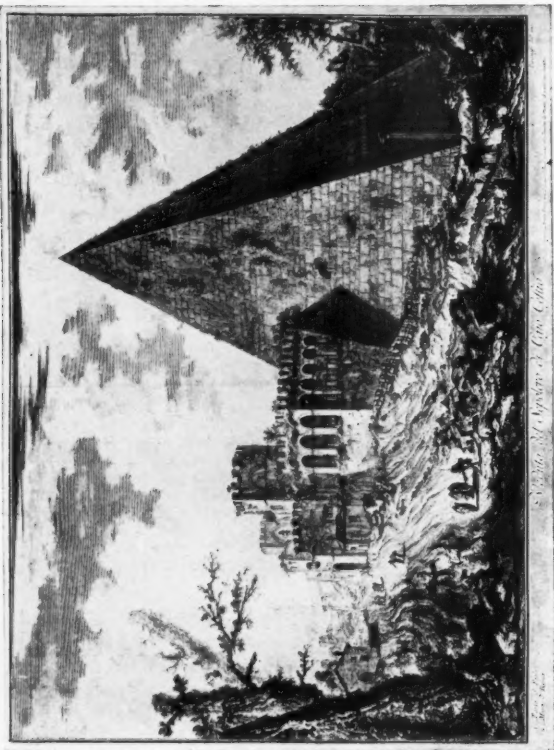


FIG. 2.—PYRAMID OF CAIUS CESTIUS. THIRD STATE.

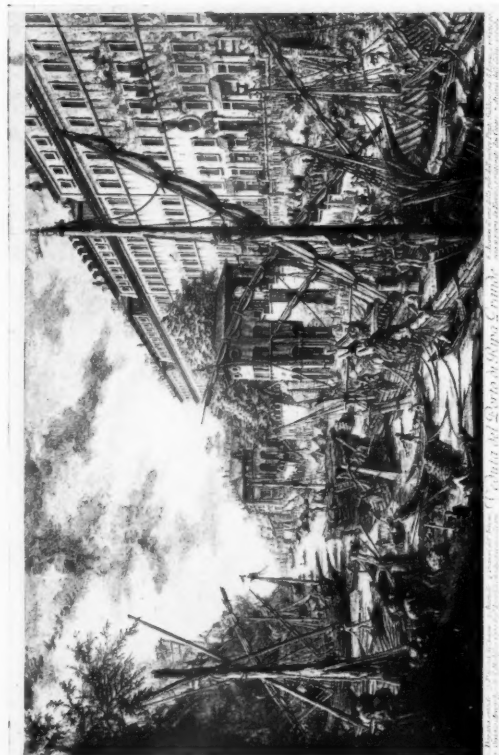


FIG. 3.—THE RIPA GRANDE. FIRST STATE.



FIG. 4.—THE RIPA GRANDE. THIRD STATE.

(From "Giovanni Battista Piranesi: A Critical Study." By Arthur M. Hind.)



BY APPOINTMENT

# JACKSONS' ARCHITECTURAL DECORATIONS



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## THE ARCHITECTURAL REVIEW.

the prints more "showy," and probably improved their decorative qualities for display on walls, but they lost freshness and breadth and were not improved when seen in the hand. There is a beautiful silvery effect in the early states that is lost after re-work, and it is to these early impressions that Professor Hind directs the attention of the discriminating collector. Although the decorative qualities of the plates are sometimes improved by the later addition, this is not by any means always the case. In fact, some are entirely ruined from a pictorial, as well as from every other point of view. In the later states of many there are horrible black, smoke-like clouds which distract instead of direct the attention: one always hoped that they were added by Francesco Piranesi after his father's death, but Professor Hind has proved that this fond hope was not justified! Although the majority of alterations were not drastic, in several cases important alterations have been made. The Pyramid of Caius Cestius (Figs. 1 and 2) illustrates the most remarkable of these. It will be noticed that the entire Pyramid has been erased and re-drawn, but that the left-hand part, and the foreground, remain untouched. This is an undoubted improvement, as the composition is improved by making the Pyramid dominant, and the feeling of instability, given by the first state, is avoided. In the plates of the Ripa Grande (Figs. 3 and 4) the composition is made less restless by moving the timber-laden barge from the left-centre and leaving a welcome piece of unencumbered water. Other interesting differences are the alteration of the figures in the niches of the Fountain of Trevi, and the addition of the names on the pedestals of the statues in the Piazza del Quirinale, Rome; but these are only a few of the many interesting alterations.

Those interested in the topography of Rome will find the cross-index of the buildings, arranged under both the name by which they were known in the eighteenth century and the attribution of the most recent researches, of the greatest use.

Although the catalogue of the Vedute is undoubtedly the most interesting part of the volume, Piranesi collectors will find other sections of great value; the complete list of Piranesi's published

works is quite invaluable, and one feels a sense of amazement at Piranesi's fertility. That one man could do so much in a working life of some forty years is almost beyond belief. The catalogue of the Carceri series is most useful, although it does not disclose such surprises as that of the Vedute; and one wishes that there were reproductions of this set, as well as of the Vedute series, which are identified by small excellently reproduced photographs, taken from early impressions. These are essential, as it is sometimes difficult to be sure of a reference to a plate, there being several with identical titles.

The Cotswold Gallery deserve the thanks of all print collectors for their enterprise in publishing this important work, and one must give the fullest credit to the Oxford University Press for the faultless way in which the book is printed and produced.

All lovers of art are under a great obligation to Professor Hind for the astonishing industry and erudition displayed in collecting the information contained in the book, and one can only hope that he will have time to fulfil the half-promise that he makes in the Introduction, and write a companion volume, dealing with the remarkable etchings published in Piranesi's works, other than the Carceri and the Vedute di Roma.

G. B. T.

*"Giovanni Battista Piranesi: A Critical Study."* By Arthur M. Hind, of the British Museum, Slade Professor of Art, Oxford University. The Cotswold Gallery. £3 3s.

### Design in Modern Industry.

This book contains eight pages of letterpress, being a preface by Mr. C. H. Collins Baker (Keeper and Secretary of the National Gallery), and one hundred and thirty-eight reproductions. The reader travels the main lines of trade as represented by furniture, pottery, textiles, kitchen equipment, metal work, printing, lettering,

(Continued on page lvi.)



# VITROLITE

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## THE ARCHITECTURAL REVIEW.

signs, tablets, shop-fronts, and "miscellaneous." "Miscellaneous" has examples of motor-cars, aeroplanes, and railway coaches. These seem to possess all the requirements necessary for plainly indicating to the "man in the street" that there is such a thing as "Fitness of purpose." This slogan is the creed of the D.I.A., and it rumbles through the book, shaking some of the examples shown and shattering others. If the reader is a stranger to this aspect of the production of normal necessities of life he will find that this volume is at least an honest endeavour to lift the discernment of the buying public to planes of simplicity, and to wean the buying public from its weakness for super-ornamented products. But I warn him that he can be as uncomfortable in a strictly D.I.A. home as he can be with red plush and black horsehair. I mean to say that his taste, if he has any, can be prescribed for to the extent that he, as a personality, becomes submerged by the dictates of a new draper. It is true that his comforts may be increased in many ways in this new home, but he may prefer his former styleless place to one arranged according to some rigid formula.

I believe it was, or is, the intention of the D.I.A. to promote opportunities for the meeting of, and therefore co-operation between, designer and manufacturer. This would obviously react to the advantage of the buying public. To say that this is necessary seems to be repeating the commonplace, for in a decently right state of industrial art the union of designer and producer is of the utmost importance. In fact, as long as the two are separated by the middleman just so long will art in industry remain unseen. It would seem, then, that the D.I.A. is fighting this middle muddler who buys for the public, just as every designer for industry fights the same dragon who says he knows what his client wants and who goes further in dictating what the public wants. This is ignorance combined with impertinence. If the D.I.A. succeeds in righting such a state of affairs it will have accomplished everything, and it is not unreasonable to expect that every designer worth the name will be a recruit for industry.

There is, however, a danger in having any one society reaching the position of dictatorship, for the public then merely submits to

another standard of academic taste. This is assuming that time has proved it to be the case that most societies either become too selective, and therefore useless to the public at large, or become too democratic, with the result that there is a confusion of taste.

The D.I.A. has not yet found the happy medium, for in the bulk of the work shown in this volume there is little divergence from the more obvious acceptable standards of "good taste." Tradition should be used as a means and not as an end in itself. It can govern to a certain extent, but only as regards first principles. Proportion seems to be the only law of importance, and when the designer or craftsman understands this he can then divorce himself from "styles" and discover new outer forms. This suggests that the D.I.A. should welcome into its ranks the experimentalist, though he can only be thus described in contradistinction to the usual arts and crafts enthusiast. A sensitive designer is more in touch with a right instinct for the "Fitness of purpose" than manufacturers will allow, and it is the duty of the D.I.A. to establish confidence between artist and producer. Indeed, this is avowedly its intention, for the secretary has issued a statement in leaflet form accompanying this year-book which says: "The Design and Industries Association is concerned with liaison work between the artist and the manufacturer and the distributor, and is concerned with the improvement of British design through the more intelligent and liberal use of the artist, not only for ideal reasons, but because it is obvious that foreign competitors, having adopted the more liberal course, have made great inroads on our trade. . . ."

There is perhaps a danger that the D.I.A., like most other associations, will take its mission too seriously, and in doing this lessen the spontaneous acts of its members. If it will keep itself as a common ground where designer, manufacturer, and distributor can meet and exchange ideas, and, above all, see each other undigested, then the public will be greatly benefited.

E. MCKNIGHT KAUFFER.

"Design in Modern Industry." *The Year-book of the Design and Industries Association, 1922.* Benn Brothers, Ltd. 15s.

# METAL WINDOWS

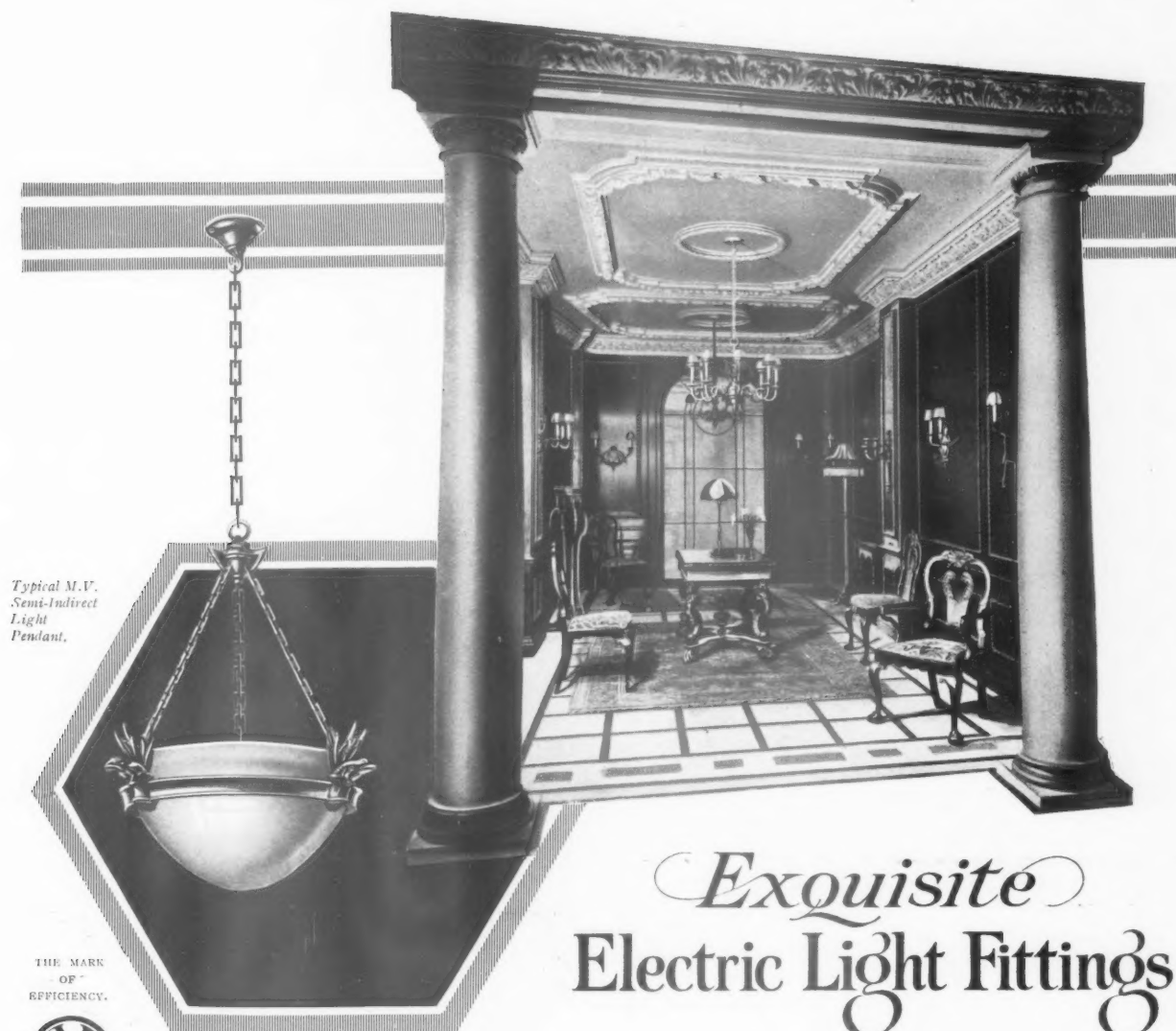
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## THE ARCHITECTURAL REVIEW.

### TRADE AND CRAFT.

#### Port of London Building, Tower Hill.

The contractors for the building are Messrs. John Mowlem & Co., Ltd. Mr. George A. Webster has acted as quantity surveyor for the Authority. From the commencement of the work Mr. Mack, the contractors' agent, has had entire charge, with Mr. W. Le Marie as clerk of the works.

External sculpture.—The two groups and figure of Father Thames in the tower: The small scale sketches were prepared by the late Mr. Albert Hodge. These sketches were developed and finally modelled by Mr. C. L. J. Doman, R.B.S., Mr. Hodge's chief assistant. The two figures of Commerce and Navigation: These are the entire work of Mr. C. L. J. Doman, R.B.S.

Wood carving.—The whole of the wood carving throughout the building was executed by Mr. George Haughton.

Sub-contractors: Messrs. J. Whitehead and Sons, Ltd. (all internal stonework, pavings, and Subiaco marble); Messrs. G. Rome & Co. (plaster work); Messrs. F. de Jong & Co., Ltd. (fibrous plaster); Messrs. Mumford, Bailey and Preston (heating, ventilation, and kitchen equipment); Messrs. Higgins and Griffiths, Ltd. (electric light and fittings, telephones, bells, and clocks); Mr. William Smith (windows, special glazing, and all metal work, lamp, gates, grilles, etc.); Messrs. A. Emanuel and Sons, Ltd. (sanitary fittings); Messrs. Smith, Major and Stevens, Ltd. (lifts); Messrs. James Gibbons, Ltd. (locks and door furniture); Messrs. John Mowlem & Co., Ltd. (screens, counters, and wall panelling); Messrs. J. P. White and Sons, Ltd. (furniture and fittings); Mr. J. Whitehead (all architectural carving and internal plaster modelling); Messrs. Luxfer Prism Syndicate, Ltd. (fireproof glazing); Messrs. G. Matthews, Ltd. (grates); Messrs. J. A. Lawford & Co. (asphalte work); Messrs. Duke and Ockenden (well sinkers); Messrs. Hollis Bros. & Co. (oak wood-block floors); Mr. William Knight (painting); Messrs. Roberts, Adlard & Co. (slating); Messrs. Smeaton, Hanscomb & Co. (veneers to panelling in board room, etc.); Messrs. G. and T. Earle, Ltd., and the Wouldham Cement Co., Ltd. (cement work); the London Brick Co., Ltd.

(Fletton bricks); Messrs. Joseph Brooke and Sons (stone steps and landings); Messrs. Haywards, Ltd. (iron circular staircases); Messrs. Matthew Hall & Co. (plumbing work); Messrs. A. and F. Manuelle (granite-work); Messrs. F. J. Barnes, Ltd., and the Bath and Portland Stone Firms, Ltd. (Portland stone); Messrs. J. Gliksten and Son, Ltd.; Messrs. Wm. Oliver and Sons, Ltd.; and Messrs. Sidney Friday and Sons (hardwood); the Art Metal Equipment Co. (travelling ladder for dome); Messrs. Cope & Co. (tiling); Mr. George Crocker (French polishing); Messrs. Dorman, Long & Co., Ltd. (steel erection); Messrs. Paripan, Ltd. (enamel work); Messrs. J. W. Gray and Son (lightning conductors); Messrs. W. H. Heywood & Co. (patent glazing); and Mr. W. J. Rasey (glazing).

#### Lighting Sets for Independent Electric Supply.

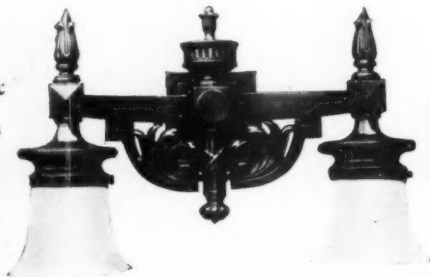
We have received from the General Electric Company, Ltd., Magnet House, Kingsway, a copy of a new edition of their catalogue Section P.7, dealing with small electric lighting sets suitable for country houses, bungalows, etc.

This catalogue gives full particulars and prices of both belt-driven and direct-coupled sets, which can be supplied either as separate units or complete with switchboard panels and accumulators. Fully-dimensioned drawings showing the lay-out of typical plants and full instructions for operating the sets are incorporated in the catalogue, copies of which can be obtained on application to Magnet House or any of the company's branches.

#### Electric Light Fittings.

Strode & Co., Ltd., of 48 Osnaburgh Street, London, have issued a new catalogue of electric light fittings, introducing a number of new designs to meet present-day lighting requirements.

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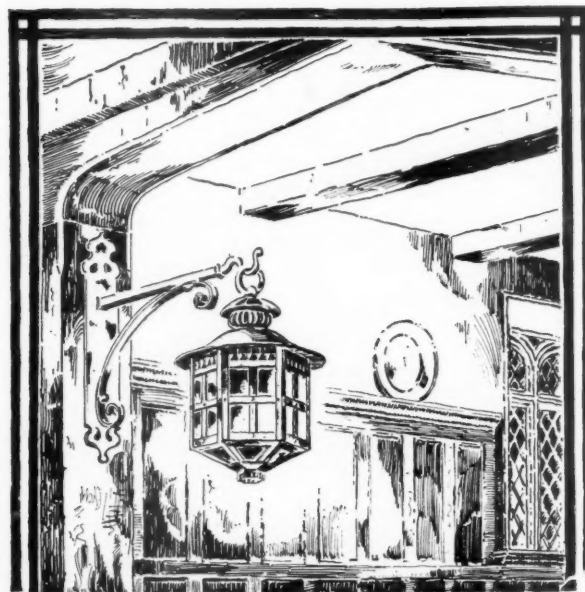
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## Correspondence.

### "The Charm of the Country Town: Lynn."

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—I hope you will continue the most interesting series of articles on the old country towns of England—a subject that in the past has not received the attention it deserves.

There is so much valuable material for study hidden away in them that students would be well advised to give them more attention.

Indeed, this country, to those who are interested, is one large museum, and in nearly every town there are buildings worthy of careful study and analysis. The work of the eighteenth century is especially abundant, and is so essentially typical of England that every care should be taken to preserve what remains. The brick-work and joinery of that time were admirable, good craftsmanship combined with good proportion making the simplest building interesting.

The article on Lynn especially pleased me, having served as an apprentice there and being a native of the town—from my boyhood I lived amongst those delightful buildings of Bell's which Professor Richardson so ably describes.

The beautiful stone-fronted house in King Street he illustrates loses much of its dignity by the removal of the balustrade above the cornice some twenty years ago—the loss the more to be deplored because it was so unnecessary—sooner than replace a fallen baluster and refix the stonework, it was all cleared away. Again, the old house in Queen Street, with the doorway and "barley sugar" columns, so well known as to be almost a classic, was stripped of much of its fine interior work—a beautiful panelled room and chimneypiece having been sold to Mortlock's, and now I believe it is in some house in Surrey.

Many of the old merchants' houses in the town even now contain admirable plasterwork chimneypieces and panelling; and though

Lynn has been sadly pulled about and much of its exquisite eighteenth-century work destroyed, the town will well repay a visit.

The towns in the Thames Valley—Abingdon, Wallingford, Thame, and many others—are full of this quiet work, so restful and simple and yet so delightful to live with, and one deplores the neglect they suffer from.

E. GUY DAWBER.

18 Maddox Street, Hanover Square, W.1.

22 July 1922.

### Bernini.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—I am much interested in Mr. Beresford Chancellor's delightful article on this sculptor which appeared in the last number.

I observe that he does not mention the bust of Oliver Cromwell which was presented to the House of Commons by the late Charles Wertheimer some years ago.

On the left-hand side of the plinth is an inscription stating as a fact that it was the work of Giovanni Lorenzo Bernini.

The Earl of Crawford and Balcarres told me he doubted this because the statue is unquestionably carved from life, whilst it is not certainly known that Bernini ever came to England, and it is clear Cromwell had no time or inclination to go to Rome.

Can anyone clear up the mystery?

Yours faithfully,

WILLIAM BULL.

House of Commons,

4th August 1922.

## Publications.

### "The Book of Bungalows."

In a second edition of this manual, the text has been revised in the light of altered conditions of building, and several new examples of bungalows have been added. As, throughout the book, the examples are from various localities, and are by about a score of different architects, the buildings show much greater diversity than the term "bungalow" suggests; and the interest of the manual is heightened by some terse and judicious observations on planning and design, methods of construction, equipment, and furnishing.

"The Book of Bungalows." By R. Randal Phillips. Second Edition, revised and enlarged. London: George Newnes, Limited, 8-11 Southampton Street, Strand, W.C. 2. Price 8s. 6d. net.

### The Cathedral Churches of France.

Nowadays, life having become too strenuous for any pastime that is not more or less violently percussive, very little is heard of the gentle art of grangerizing. It was a very mildly exciting pursuit, though not without its occasional thrills, whether through the discovery of some rarity for the possession of which the grangerizer had sighed for years—or had been perhaps totally unaware of its existence until by some lucky chance it came along to fill him with a glad surprise—or through the high price obtained for some masterpiece of this vandalistic art, as it has been frequently termed; or, again, through the notoriety that has attended the unscrupulous grangerizer, who has been known to

## THE ARCHITECTURAL REVIEW.

buy costly books with no better object than to mutilate them to subserve his passion for "extra-illustrating," and so forth. When the costly books thus mutilated were not his own, dire consequences naturally followed swiftly on detection, thus evoking what was apparently the most intense excitement that the sport could yield.

It is impossible to suppose that a pursuit capable of such developments, and demanding in its followers such keenness of faculty in tracking down their quarry, has entirely died out. A pamphlet that we have received from New York would seem to imply that grangerizing has not ceased, but that, in a slightly changed form, it is followed as ardently, as patiently, as perseveringly as ever.

Mr. Barr Ferree may be said to grangerize with a difference. He does not follow the old and familiar method, in which some standard work was cut up for the addition of further matter on the same subject; he garners the matter into scrap-books, hundreds of which are seen in decorous array in the frontispiece to his pamphlet. "The origin of this collection," he says, "far antedates the war of 1914-1918, as for many years the owner has been gathering books, papers, photographs, illustrations, and other material relating to the cathedral churches of France, aggregating more than one hundred and fifty buildings. By 1914 it had reached several thousand titles, and was probably the largest single collection on this subject in America." Or in any other country, one may safely conjecture; and "with the outbreak of the war it was greatly expanded." At this rate, Mr. Ferree must seriously be considering whether he will expand his premises or abandon his hobby. The total number of his scrap-books is about 250, and he has formed a very complete card catalogue of the entire collection, numbering 60,000 cards. It is a monument of patience and industry, and Mr. Ferree must have devoted a small fortune to collecting it. Some day it will no doubt be acquired for the public; but we may feel assured that in the meantime so marvellous a collection will not be allowed to remain idle—a mere gazing-stock. Mr. Ferree, as the existence of the card catalogue suggests, is no doubt willing that the collection should be put to a proper use by the right people. Only in that case can his ardour be justified and his diligence commended.

*"The Cathedral Churches of France in the War of 1914-18." Summary of the War Collection of Barr Ferree. New York: 249 West 13th Street.*

### Black Jacks and Leather Bottells.

And I wish his heirs may never want Sack  
That first devis'd the bonny black Jack.

OLD BALLAD, 1672.

... glasses and pots are laid aside,  
And Flaggons and Noggins they cannot abide;  
And let all Wives do what they can,  
'Tis for the praise and use of Man.  
And this you may very well be sure  
The Leather Bottell will longest endure:  
And I wish in Heaven his soul may dwell  
That first devised the Leather Bottell.

OLD BALLAD.

Not many of us, says the author of this handsome volume, have much idea as to what the actual bottle was like that this old ballad was written to extol, and it is rare to find a reference to it that approaches accuracy in modern books or journals. Indeed, when Mr. Oliver Baker was looking through a large scrap album into which had been pasted all the information that could be gleaned from newspapers and magazines concerning leathern vessels, he was astonished to find that he had written them practically all. "They had all been either written by me, or taken more or less from articles that I had published."

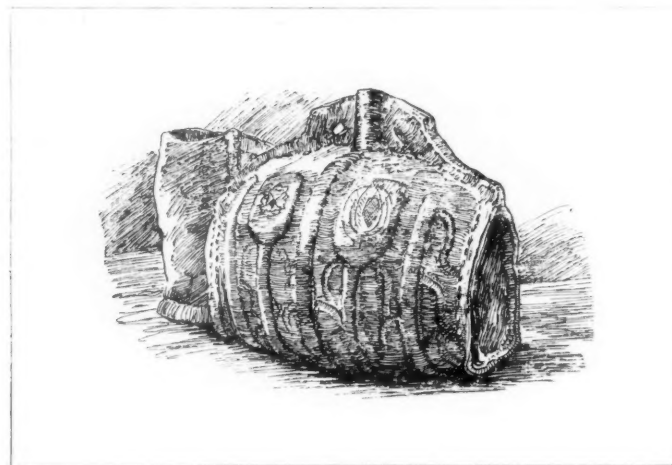
In our unblissful ignorance, we are charmed to learn the first facts, to be told the differences between the bouget, the bombard,

the jack, and the leather bottle—and from an author who is certainly the most supplied both with fact and fable. The water-bouget, then, consisted of a pair of water-tight leather bags joined together by their necks, and may fairly be classed as a drinking vessel. It was supposed to have been introduced into England during the Crusades, but Mr. Baker shows that it was common in this country



Leather Bottle presented to Sir Thomas Leigh in 1600 by the City of London, now in the possession of Lord Leigh.

centuries before. The leather bottle continued to be used till comparatively modern times, although it is probable that the manufacture of them had nearly ceased by the end of the eighteenth century. They were so durable, however, that people still living can remember seeing them used in the harvest field, and the author is aware of one instance of a leather bottle that is still so used. The illustration will give an idea of the shape.



Medium-sized Jack and Large Leather Bottle with the Pomegranate and Tudor Rose on Raised Shields in the Ashmolean Museum.

Of the black jack there are fewer specimens left. It was a jug, mug, or pitcher of leather, but went by various names. In modern times it is frequently, but erroneously, called a leather bottle, to which it had no resemblance. As a leather "pot" it was mentioned as early as the fourteenth century. It was frequently used in old-fashioned houses till the beginning of the nineteenth century.



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The bombard was really an enormous black jack, and was so named from its resemblance to the "great gun" among cannon, a piece of early ordnance with a wide mouth.

Many existing bottles would have been long since destroyed but for the fact that when leaky, "and would good liquor no longer hold,

"Out of the side you may take a clout  
Will mend your shooes when they are out;  
Else take it and hang it upon a pin  
It will serve to put many odd trifle in,  
As Hinges, Aules, and Candle ends,  
For young beginners must have such things:  
Then I wish in Heaven his soul may dwell  
That first devised the Leather Bottel."

It would seem that when the leather bottle was popular, no favour could be found for a drinking vessel made of anything else.

"Then what do you say to these Glasses fine?  
Yes, they shall have no praise of mine;  
For when a company they are set  
For to be merry as we are met;  
Then if you chance to touch the Brim  
Down falls the liquor and all therein;

\* \* \* \* \*

But had it been in a Leather Bottel  
And the stopple had been in then all had been well."



Various Jacks, Bombards and Bottles in the collection of W. J. Fieldhouse, Esq., C.B.E., J.P., Austy Manor, Wootton Wawen, Warwickshire.

The first two lines explain how it is that so many of the leather bottles that still exist have a large hole cut in one side.

One grieves over what must have been the end of many an old bottle—to be used as a football by the children of the village. Indeed, Mr. Baker tells us that at the village of Hallaton, in Northamptonshire, the old custom of bottle-kicking is still kept up, and there is an annual holiday on which the youth of the place engage with any neighbouring village that will accept the challenge in a game they call "bottle-kicking," played like football, but the only object of the Hallatonians is to prevent their opponents kicking the bottle into their own parish. "The bottle used is now of wood, but who can doubt that it was originally a leather one?" Yes, every collector must shed a tear, and yet many there are who would be sentimental all the other way, and think it a fitting and a grand extinction.

And as to the silver flagon :—

"For when a Lord he doth them send  
To be filled with wine as he doth intend;  
The man with the Flagon doth run away  
Because it is silver most gallant and gay."

But not Amurath an Amurath succeeds, and the leather bottle, once the most common and peculiarly English drinking vessel in use, is now well-nigh unknown save to the antiquarian and lover of the past.

Whatever is true to its use is beautiful, and so the passing of the odd-shaped, bulging bombard, the dwarf jack, and the singular-contoured leather bottle, is to be regretted as much as the demolition of old houses, the wearing away of old stones. Architects are amongst the keenest of collectors; one we know who collects old

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chairs, another clocks, another (and much to the discomfort of his family) garden statuary. Those who have never thought about collecting, let us urge to begin now, and we commend Mr. Oliver Baker's book to them as an exhaustive volume upon a delightful subject.

Author and publisher alike have combined to do justice to the Black Jack and Leather Bottell at last!

H. J.

*"Black Jacks and Leather Bottells." Being some account of Leather Drinking Vessels in England, and incidentally of other Ancient Vessels. By Oliver Baker. With numerous illustrations by the Author. Privately printed for W. J. Fieldhouse, Esq., C.B.E., J.P., Austy Manor, near Stratford-on-Avon, by Edward J. Burrow & Co., Ltd., Cheltenham Spa.*

## Through Yorkshire.

Mr. Home's little book has doubtless already proved its usefulness to the holiday-maker in Yorkshire, particularly to those birds of passage who have preferred to explore the broad acres rather than to stay in one place. It is very briefly done—in many instances well-known towns being given only a few lines of notes; but when one is on holiday perhaps that is all to the good. The illustrations are excellent, and type, paper, and binding are as good as could be desired. Besides photographs of mezzotints, several of the author's own pencil sketches are included.

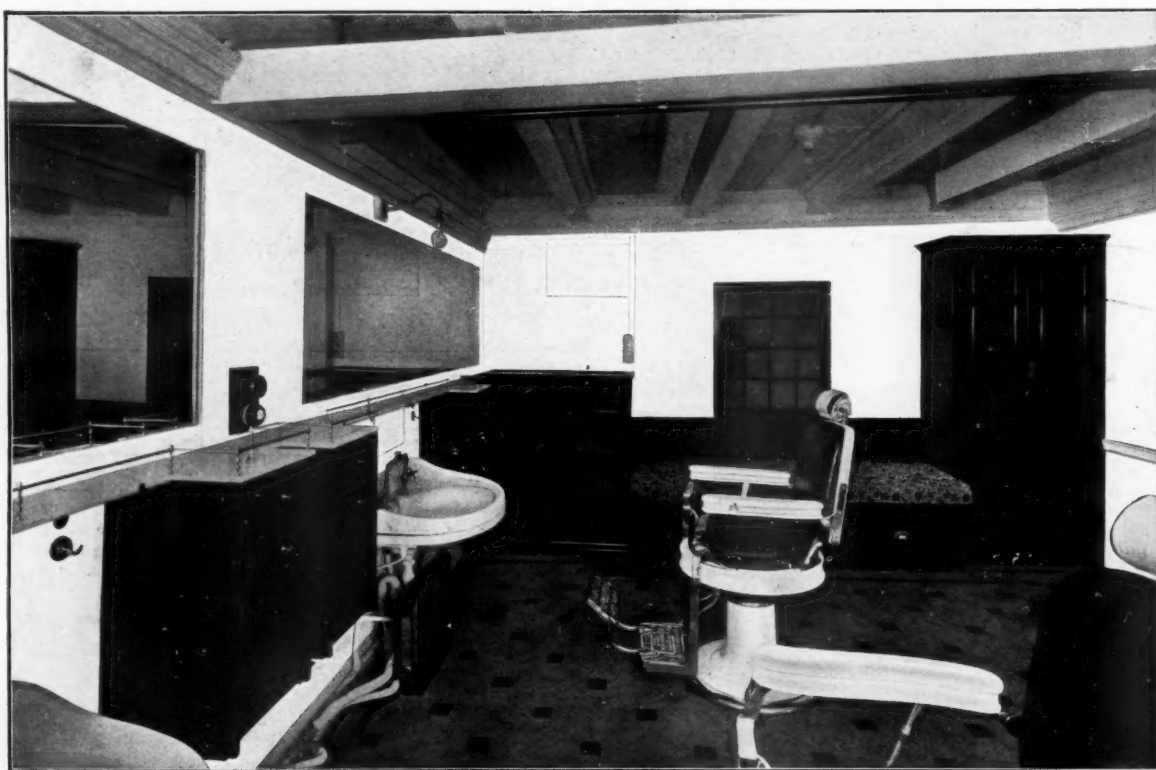
*"Through Yorkshire." By Gordon Home. Published by J. M. Dent and Sons, Ltd., London, W.C.*

## TRADE AND CRAFT.

### The London County Hall.

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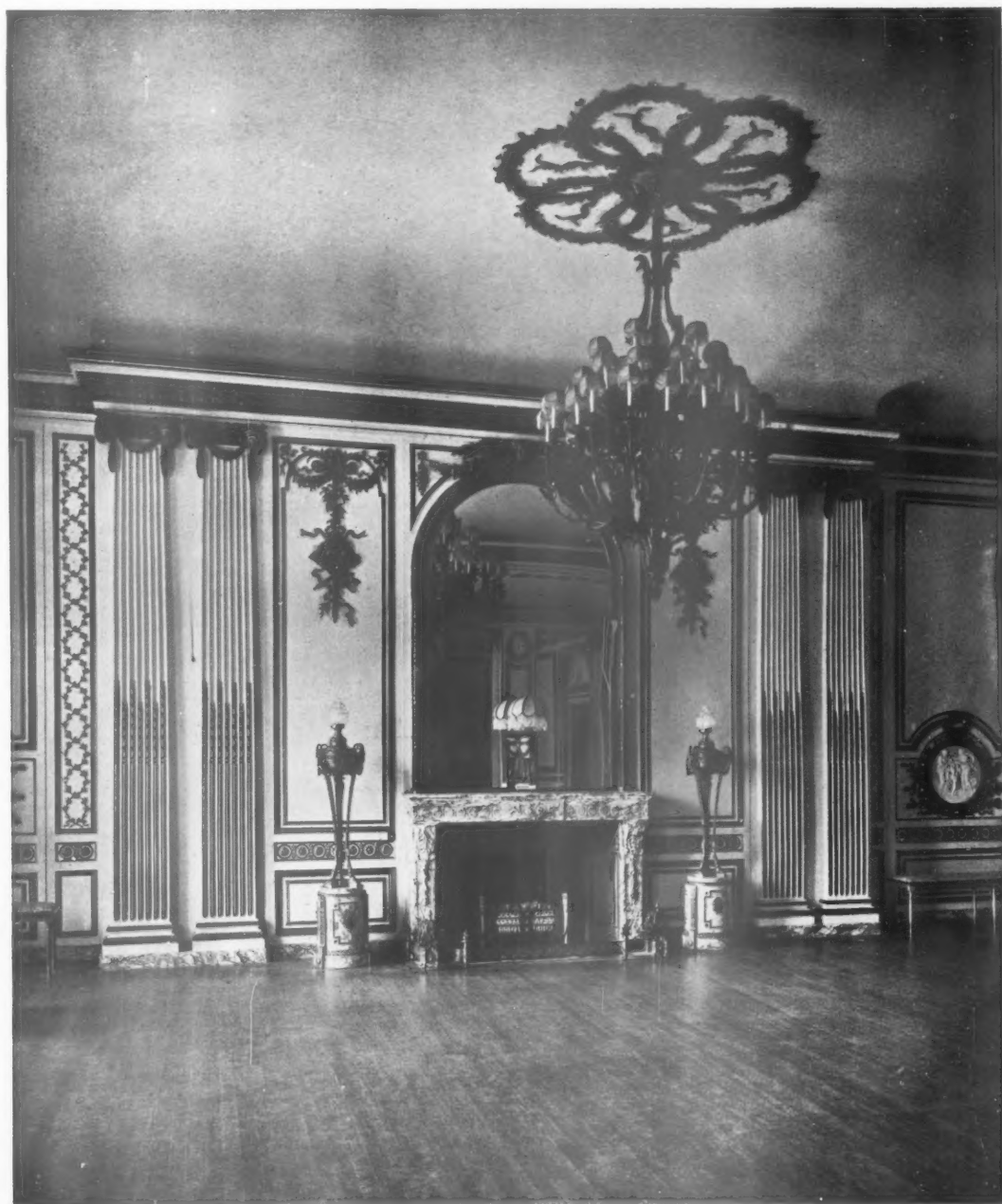
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### Almshouses for the Butchers' Charitable Institution, Hounslow.

The general contractors were Messrs. Norris & Co., of Sunningdale, Berks. The following firms were also employed on the work: Daneshill Brick Company, Basingstoke (facing bricks); Roberts, Adlard & Co. (Cornish slates); Messrs. Hollis & Co. (wood-block floors); Messrs. J. Gibbons (casement windows and ironmongery); Messrs. Strobe & Co. (gates and railings); Falkirk Iron Company (stoves, etc.); Waring, Withers & Chadwick (electric light);

Brentford Gas Company (gas installation); Messrs. Wragge (leaded glazing). The architect is Mr. W. H. Ansell, M.C., A.R.I.B.A., of 1 Gray's Inn Square, W.C.1.

### The House Journal of Messrs. Higgs and Hill, Limited.

Number 8, Volume 2, of Messrs. Higgs & Hill's House Journal reaches us, and among the many items of interest is an article "Our Links with London's History." This article is the second of the series, and deals with the Thames banks. Another feature is the biographical sketches of architects for whom the firm are carrying out work.

### Electric Lighting.

We have received from Messrs. Frederick Hodgson & Co., Ltd., general electrical engineers and contractors, 11 Poultry, E.C., copies of an interesting little booklet entitled "Home Comfort and Economy," in which are pointed out some of the comforts and economies to be obtained by the installation of electricity in the home. Good health, decoration lasting seven years instead of three, reduction of labour—all these are set off against the cost of gas, coal, candles, matches, dirt, fire risks, etc., and one is left wondering why the installation of electricity is not enforced by the State.

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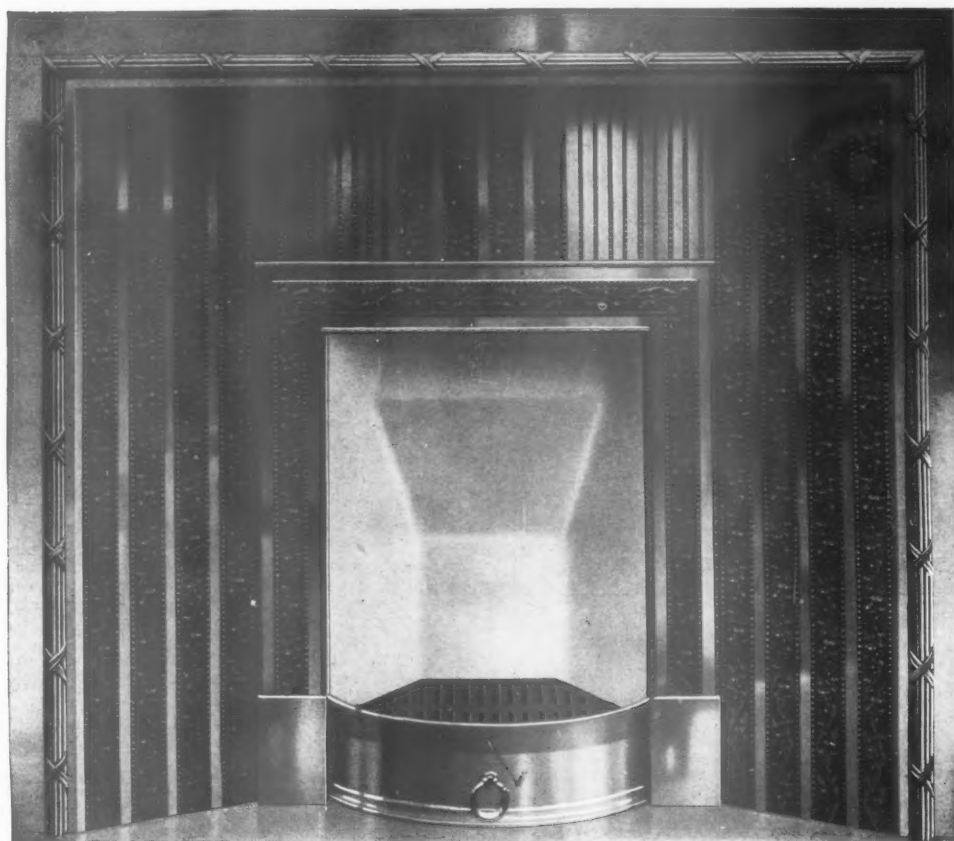


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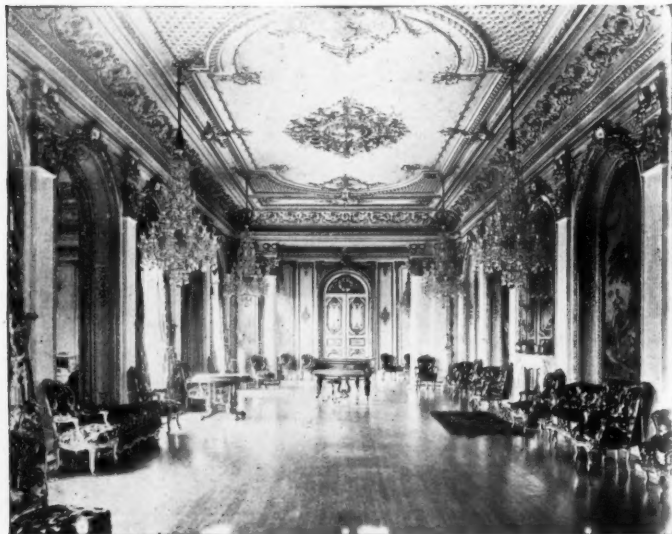
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## The Tomb of Napoléon.

THE following are particulars of some of the principal artists engaged in the construction of the Domes des Invalides and Tomb of Napoléon, a painting of which, by Mr. A. C. Conrade, forms the frontispiece to this issue:—

Antoine Coysevox, sculptor, was of Spanish parentage, but born at Lyons, 1646. He worked under Larembert, at Paris. He made most of the statues on the façade of the Invalides, and some of those in the four beautiful circular chapels mentioned on page 89. He died in Paris, October 10, 1720.

Noel Coypel, painter, was born in Paris, December 5, 1628. His first master was one Guillerié, little known. At the age of eighteen he was painting scenery for the opera. Later he executed a great deal of decoration in the royal palaces, including the Louvre, the Tuileries, and Fontainebleau. He, late in life, painted the "Assumption" in the Church of the Hôtel des Invalides. He died in Paris, 1707.

Jean Souvenet, painter, was born at Rouen, August 21, 1647, and at an early age he went to Paris, where he soon made rapid progress, in spite of pitfalls prepared in his path by certain low-minded and envious rivals, and was soon employed on some work in the Church of Saint Louis des Invalides, where his very powerful and picturesque pencil made considerable impression at the time. His productions are, on an average, very much better than the work of some whose names are more often heard. In his latter years he painted with the left hand, having discovered that it perfectly and easily obeyed the intention of his mind in place of the right hand, which had become useless through an attack of paralysis. He died April 5, 1717.

Charles de Lafosse, painter, was born in Paris, 1640. In his earlier days he was in London. While here he painted two ceilings in Montagu House, where, later, the British Museum was first installed. In spite of inducements held out to him by King Charles II he returned to his native land, where he soon became a great friend of Mansart, and was entrusted with much of the work in the Church of Saint Louis des Invalides. He died in 1716.

Other artists concerned in the work were: Nicholas Coustou, sculptor, nephew of Coysevox; William Coustou, sculptor, younger brother of Nicholas; the Chevalier Visconti, the architect who, born in 1791, designed and carried out the great scheme in the Dome des Invalides, and fulfilled most admirably what must have been a very difficult task, in making the alterations necessary for the adaptation of the church to its present special purpose, without prejudice to the original structure. He also designed the junction of the Louvre with the Tuileries. He was named Imperial Architect to Sa Majesté Napoléon III. He died in 1853. The Baron de Trigheti, sculptor and mosaicist, made the bronze figure of the Saviour which is over the tabernacle in the sanctuary, and designed the great baldachin supported by spiral columns, and also the torches held by figures in gilt bronze. He was also the artist of the inlaid marble floors. He was a great advocate of the inlaid marble method, as it is practically everlasting. There is some of his work in this material in the South Kensington Museum, and in the London University College, Gower Street. Jean Jacques Pradier, sculptor, was born at Geneva in 1790. His was a vast range of subjects, including all the usual mythological and poetic subjects of the time. He inclined, in general, to the exquisite and graceful; though he seems to have received a larger inspiration when he made the Victories, serene and calm, who watch so faithfully over the last sleep of Napoléon. He died at Bongival, June 5, 1852.

It has been suggested that the central idea of the Napoléonic tomb, that is to say, of the looking down from a gallery on to the sarcophagus, had its germ in the Soane Museum, London, where the same idea (though on a very modest scale) is found in the arrangement by which one looks from the balcony under the dome on to the Egyptian sarcophagus below. The renown of Sir John Soane's Museum (at that time newly established) was very considerable in the earlier nineteenth century, so there would be no improbability in the idea of the French architect having drawn from it an indication as to the leading point referred to. A. C. C.

## Correspondence.

### The Santa Teresa of Bernini.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—Will you allow me to correct an error of interpretation in the interesting article on Bernini by Mr. Beresford Chancellor which appeared in THE ARCHITECTURAL REVIEW of August?

Mr. Chancellor describes the artist's famous group of "Santa Teresa and the Seraphim" as representing "the holy lady transfixed by a dart of the Angel of Death." But the subject—technically known as the "Transverberation"—is taken from a familiar passage in the Saint's own writings. I quote it from Miss Evelyn Underhill's excellent translation (*Mysticism*, page 350):—

"I saw," says Sta. Teresa, "an angel close by me, on my left side, in bodily form. This I am not accustomed to see unless very rarely. Though I have visions of angels frequently, yet I see them only by an intellectual vision, such as I have spoken of before. It was our Lord's will that in this vision I should see the angel in this wise. He was not large, but small of stature, and most beautiful—his face burning, as if he were one of the highest angels, who seem to be all of fire: they must be those whom we call Seraphim. . . . I saw in his hand a long spear of gold, and at the iron's point there seemed to be a little fire. He appeared to me to be thrusting

it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also and to leave me all on fire with a great love of God."

It is curious that, in spite of the recent revival of interest in mystical literature, this significant passage seems as unknown to modern writers on the art of Bernini as it was to the art-critics of a past generation. Yet it at once illumines the whole composition of the Sta. Teresa, and shows us Bernini—the great master of mystical art—reproducing with the utmost fidelity and with his usual directness every detail of the Spanish nun's most poignant religious experience.

As to the "Angel of Death," his conception of this was always direct and unflinching. He invariably shows us death as a skeleton—now writing in a book, as on the tomb of Urban VIII, now holding up the hour-glass as on that of Alexander VIII, or rising from the grave as in the mosaics after his design in the chapel of the Santa Teresa. Bernini's skeletons, winged or wingless, are among the triumphs of his art, and he would never have softened the force of the idea or veiled its grandeur by recourse to any subterfuge, however gracious.

I am, Sir, Yours faithfully,  
EUGÉNIE STRONG.

British School, Rome, August 25, 1922.



## Publications.

### The Mansion House Monograph

Review by SIR BANISTER FLETCHER, F.R.I.B.A., F.S.I., Ex-Sheriff of London.

The Metropolitan Mansion House of the Empire has waited long and patiently for her biographer, and she is happy now in having found one so capable and well qualified as Mr. Sydney Perks.

We think we do well to style his book *the* monograph of the Mansion House of the City of London, inasmuch as, just as it has had no predecessors, so surely can it have no successors, for Mr. Sydney Perks has excelled even himself in his exhaustive exploration of the whole field of research which lay open before him in the City archives at the Guildhall Library and the records of the Corporation of London. Not content with this, he has reinforced

another was a master builder who built Guy's Hospital; while it seems very fitting that James Dance, of Winchester, as the ancestor of the architect, should have been a carpenter. His son Giles was a mason, and was also apprenticed to an architect, and yet another George followed in his father's steps—and incidentally Mr. Perks here disposes of the story that he was once a shipwright; and thus we come to the architect of the Mansion House.

We cannot but feel, in reflecting on the wealth and variety of interest in this book, that it was the opportunity that the history of the Mansion House offered for original research that attracted Mr. Perks quite as much as the building itself, for a great stretch of history and of the social life of the citizens lay behind this eighteenth-century city official residence.

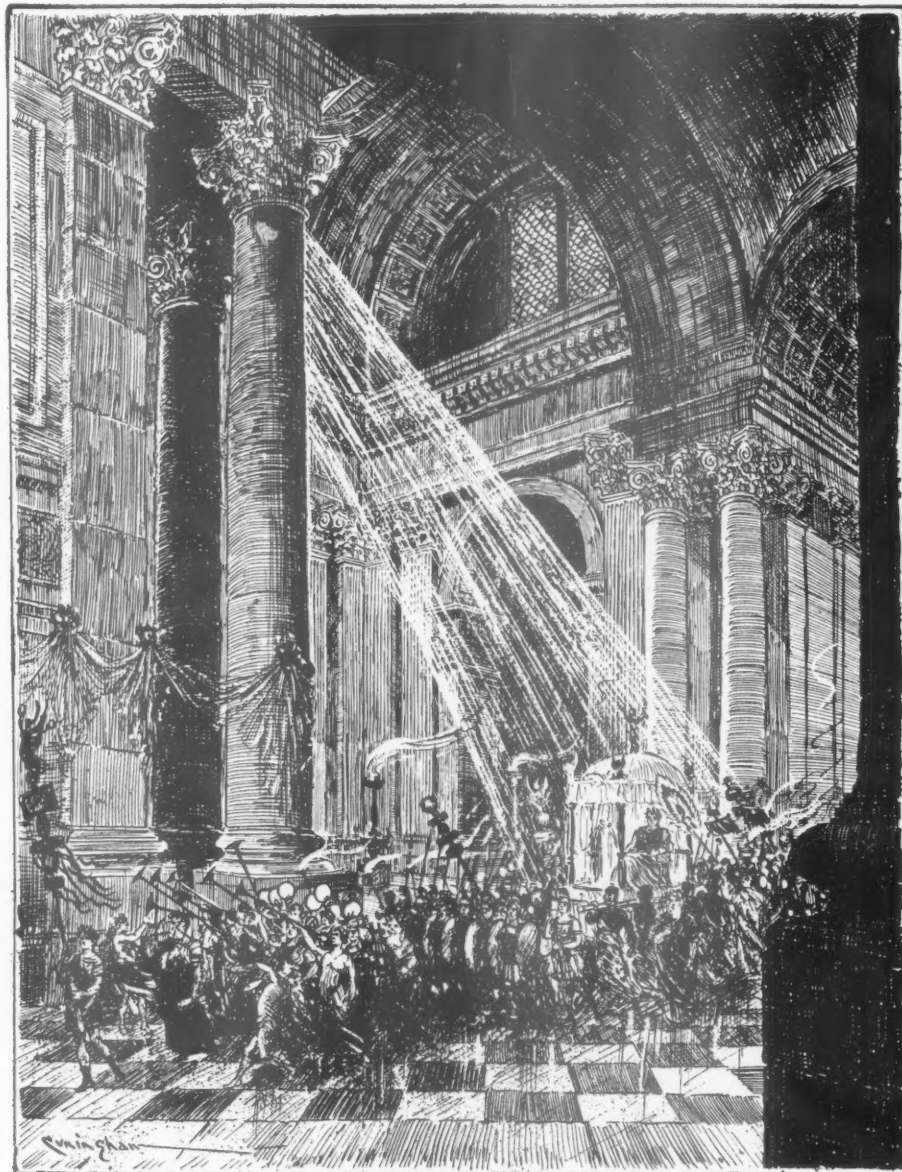


THE MANSION HOUSE : THE OLD BALLROOM.

his City information by excursions of enquiry into the Bodleian, Ashmolean, and Radcliffe Library Museums, Oxford, to the old British Museum, Sir John Soane's Museum, and the Guy's Hospital Minute Books; he has delved into the records of City companies, and gone even farther afield, to turn up the entries in the Coffer Books in the Winchester archives anent the family of Dance, the architect of the subject of this monograph. A very human note is given in this connexion by the permission of Miss Dance, of Bath, to publish the portrait of George Dance the elder.

It is interesting to learn that the Dance family was at different times celebrated in different directions; for George Dance the elder had two sons who were Royal Academicians, and among his descendants were a commodore, a colonel, and a dramatist, and

It is because the author is himself an architect that he is able to give such a vivid description of the competition by the four architects who finally presented plans for the proposed alternative sites, and there is a *sotto voce* suggestion of the heartburnings and wire-pullings that must have gone on before Dance was admitted as a candidate. It is, too, because he is a surveyor that he can so effectively set out all the multifarious negotiations that must take place in considering and deciding upon the most suitable, or the least unsuitable, site for a proposed new public building, with all the vested interests to be compensated, all the additional oddments to be bought—whether it was the Swan Tavern, or Mr. Thursby's house—and such matters as rights of light and old footways to be provided for. That eighteenth-century discussion of the pros and



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## THE ARCHITECTURAL REVIEW.

cons for different sites, and as to whether the Mansion House should be on the Leadenhall site or the Stocks Market site, inevitably reminds us of the same sort of question which is agitating the University of London and the public of London to-day.

Again, it is because he is a City official, knowing the little ways of the Corporation, that he refers, with a sly dig at human weaknesses, to the action of certain worthy aldermen of those days who objected to the publicity given in a news sheet to the fact that they had "voted for the masons' work of the Mansion House to be done at the highest price." Human nature is much the same whether in the eighteenth or the twentieth century, whether in the City or in places of less importance, and it is good to be reminded of the human factor operating then as now.

Then, besides all this, Mr. Perks' opportunities for excavations in the Guildhall, made with a view to his restorations there, and to preserving the fabric and foundations, have undoubtedly whetted his appetite for burrowing into the ground of past ages, and so he is able to take us by the hand and lead us, not only below the foundations of the actual Mansion House site, but round about in adjacent Roman London, and thus he makes a notable contribution

which are inherent in his profession. In perusing these pages he will realize afresh that to make a plan is not to erect a building.

Mr. Perks has given us an intensive study of one subject, and just because of that he has had, as we have shown, to explore many other allied subjects in order to make a clear and complete presentment. Here we notice that, after he has made his researches, he has classified, rejected, and selected, and that by a judicious process of comparison the necessary facts have emerged, and many unauthorized traditions been disposed of, such as the strange legend that Lord Burlington had intervened with a design by Palladio for the Mansion House. He remarks that Palladio died in 1580, and that the Mansion House project was not taken in hand till 1728, although some such proposal had been mooted as early as 1670. But our historian has not been content to take the discrepancy in dates as a final proof in exploding this eighteenth-century *canard*, he has himself examined both Palladio's and Lord Burlington's designs in the R.I.B.A., and found nothing there. It would seem as though this story might have been set afloat in order to suggest that the Corporation was so narrow-minded that it would reject the work of a Roman Catholic; for the malicious



VIEW FROM THE MANSION HOUSE IN THE EIGHTEENTH CENTURY.

to City archaeology, though he wisely refrains from over-dogmatizing as to Roman levels below the more recent city.

When even a picture by Hogarth, "A Fleet Wedding," is cited as contributory evidence of what took place in the clearing of Stocks Market for the site, we realize the range of investigations which have laid firm the foundations on which the author has built up his record of the Mansion House, and throughout he has given equally meticulous care to the choosing and placing of each stone of evidence which helps to build up the complete history.

The human factor is further emphasized by the prominence given to the series of difficulties and complications attendant upon public building undertakings, whether connected with architecture, archaeology, choice of site, purchase of property, financial provisions, selection of materials, prejudices of committees, susceptibilities of individuals, surprises and difficulties, over-charges and delays, incidental to all such building operations. This feature alone should entitle the book to consideration as a guide, philosopher, and friend to many a young architect, and should prepare him to meet the problems, not only structural, but also human,

report continued that a worthy Deputy said "it was of little consequence to discuss the point when it was notorious that Palladio was a papist and incapable, of course." Thus a statement which is both unfounded and uncharitable is routed by painstaking research.

We confess we get somewhat lost in the maze of places of residence of various Lord Mayors previous to the erection of the "constant habitation." They are all recorded in the MSS. in the Guildhall Library, and the fifty-seven which the author selects are in themselves sufficient to show the reason for the movement to provide a permanent dwelling or official residence which the Lord Mayor might occupy for his year of office, for convenience to himself and to the citizens who might want to find him without undue waste of time.

The Market of London, like the Forum of Rome, was the centre of city life. The first consideration also for the official residence of the Chief Magistrate of London was that it should be central, and it fell out that the Stocks Market fulfilled this qualification, and so the Market gave way to the Mansion. The place for the punishment of offenders was also naturally central, and the Stocks had given



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## THE ARCHITECTURAL REVIEW.

the name to the Market which started, we are told, under Edward I, was rebuilt in the reign of Henry IV, and again after the Great Fire, when it became a vegetable market instead of a fish and flesh market. Here, too, it was that, according to Pepys, the misdirected loyalty of a former alderman erected an old equestrian statue of Sobieski, the heroic King of Poland, trampling on a Turk, which pranked itself as Charles II trampling on a "turbaned" Cromwell! This fantastic episode is made to live in the reader's mind by a reproduction from the Medici Society of Rembrandt's portrait of Sobieski—very unlike the gay King Charles.

In searching through the plans for the site of this statue we felt rather hampered by the dislocation between text and plan which arises when plans are grouped together at the end of the book instead of being incorporated with the text. We must also confess to a preference for having the index at the end of a book even after the plans.

Mr. Perks considers that this grotesque statue of a king stood about the centre of the present façade of the Mansion House, and so we come to our central subject, which is, after all, the Mansion House and its architecture. We are given many interesting views (Plate XVI and Plate XIX) of what was then a great new building in the heart of the City, something different from the rest, and that citizens went out to look at, perhaps to see if they had their money's worth. Looking at the façade both in the old prints and in the actual building, one is tempted to exclaim, "Your face is your fortune, my pretty Mansion," and yet there is much good design externally on either side.

The six Corinthian columns of the façade with their pediment, standing, in the Italian way, above a basement which is on the ground level, make a striking effect of dignity, if only one could get far enough away in crowded London to take it in as a whole. But who does not know the Mansion House by sight?

As a Sheriff of London during the ever-memorable Peace Year 1918-19, it was my privilege to be a constant frequenter of Dance's

Mansion, and I sometimes reflected that we of the present day have to suffer inconvenience for the ideas of a past day which gave up to symmetry what might have been better disposed for domestic comfort and convenience; but then it will be conceded that in some things, especially perhaps in sanitation, architects of to-day are in advance of those of the Mansion House period. It had to be designed for strangely different uses—as an official residence, a court of justice, and a prison. Who shall say that the architect has not been justified in his design?

We have no time to refer to the chapter on work during the nineteenth century; it is not in this part of the book that interest lies. The Egyptian Hall has become a household word among English-speaking people. The old Ball Room (Plate XXX) is a long corridor rather after the style of an Elizabethan Long Gallery, and now of little use. The Venetian Parlour is perhaps the most useful of all the many and various rooms, and is used for the holding of formal and informal functions. Here, as Sheriff, one meets the Lord Mayor on coming in and going out, and here we will take leave of him and his official residence while wondering how long it is since sheriff's fines (Appendix I) contributed to the upkeep of the fabric of the Mansion House.

The book is complete from every point of view, too detailed perhaps for the general reader, but then the results of research cannot be set out in terms of fairy tales; though the facts revealed may be more startling than episodes in fiction; as, for instance, the statement, startling in these more restrained days, that the conduit by the Mansion House ran claret when an heir was born to James II. That would make a sensation to-day greater almost than the Declaration of Peace from the Portico of the Royal Exchange in 1919—a portico thus actually used, as is the one of the Mansion House, for a purpose for which it was designed and for which it is constantly used in Italy.

It only remains in taking leave of the labyrinth of city streets, lanes, markets, brooks, and houses which has had to be disentangled

(Continued on page xlviii.)



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## THE ARCHITECTURAL REVIEW.

in telling the history of London's Mansion House, to congratulate Mr. Perks on the successful issue of his great enterprise and on the helpful interest supplied by his judiciously selected plans, prints, and views. The book may, indeed, be termed, like one of the plans it gives of the City of 1640, "The Stranger's Ready Help."

*"The History of the Mansion House."* By Sydney Perks, F.S.A., F.S.I., F.R.I.B.A., City Surveyor to the Corporation of the City of London. With 33 Plates and 67 Plans. Cambridge: At the University Press. Price 35s. net.

### Cathedral and See.

"Bell's Cathedral Series" is certainly renowned through all the Churches. Conceived in a liberal and broad-minded spirit, it is executed with loyal and conscientious observance of the editor's intention to produce a series that should never be perfunctory and never fall beneath the dignity of the theme.

To this end the editor of the series, Mr. Edward Bell, M.A., F.S.A., has been extremely fortunate in being able to carry out his determination, manifest if not expressed, of allotting each cathedral to the author best qualified to write about it. We find, for instance, in the batch of half a dozen books now newly issued, that Mr. H. C. Corlette, F.R.I.B.A., is entrusted with Chichester; Mr. A. F. Kendrick, B.A., with Lincoln; the other cathedrals being assigned as follows: Peterborough, the Rev. W. D. Sweeting, M.A.; Durham, J. E. Bygate, A.R.C.A.; Wells, the Rev. Percy Dearmer, D.D.; Winchester, Philip W. Sergeant, late scholar of Trinity College, Oxford.

It would be invidious to compare the merits of these admirable books, all being of exceeding excellence—guide-books in the superlative degree—entirely free from the many irritating faults of the average guide-book, and as superior to it in scholarship and enthusiasm, and most other respects, as the Dean is to the verger.

On the title-page of each book we are promised for each cathedral "a description of its fabric and a brief history of the Episcopal See," and in every instance the promise is fulfilled to admiration.

In the author's preface to the book on Wells, the pleasant memory is recalled that very many years ago Professor Freeman "produced in his 'History of the Cathedral Church of Wells' a little book which has since been a model for all works of the kind, and of which one can still say that no one can understand all that is contained in the word 'cathedral' unless he has read it."

It is not a greatly exaggerated claim; for though Freeman always wrote with more or less of the almost savage dogmatism that led a flippant undergraduate rhymester to write of him that he

"discovered ancient history,  
And declares it's his intention  
To patent the invention,"

Freeman certainly could "read" and interpret a cathedral; and it is that faculty which gives its value to a little book whereof the "history" has been in some measure obliterated by more recent discoveries. In that respect these little books have a particular value; for the historical statements seem in every instance to tally with the results of the most recent research.

The history of a see, however, is, after all, a small matter compared with the history of its cathedral, and is much more subject to correction in meticulous details; for a cathedral is its own authentically documented history for those who have the skill to read it, and no "new discoveries" can falsify that history, which is as indelibly written on its face as life-history and approximate age are written by the hand of Time on a human face, and neither record can be effectually disguised by the hand of the restorer. It is the supreme merit of these excellent books that attentive perusal of any one of them enables us to read and understand the cathedral with which it deals. The illustrations are excellently architectural.

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Special reference should be made to the beautiful wrought-iron work carried out by Mr. Bainbridge Reynolds. Two examples of this appear in the illustrations on page 95.

#### The London County Hall.

In the list of contractors to the above, in last month's issue, the statement with respect to the lettering should have read as follows: The Dorian Studio—Percy Smith, George Mansell—(painted lettering and numbering on doors, panels, and notice boards).

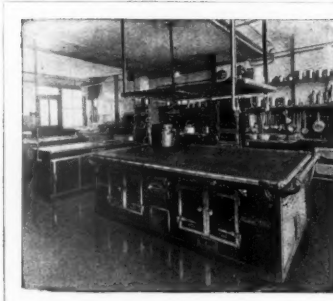
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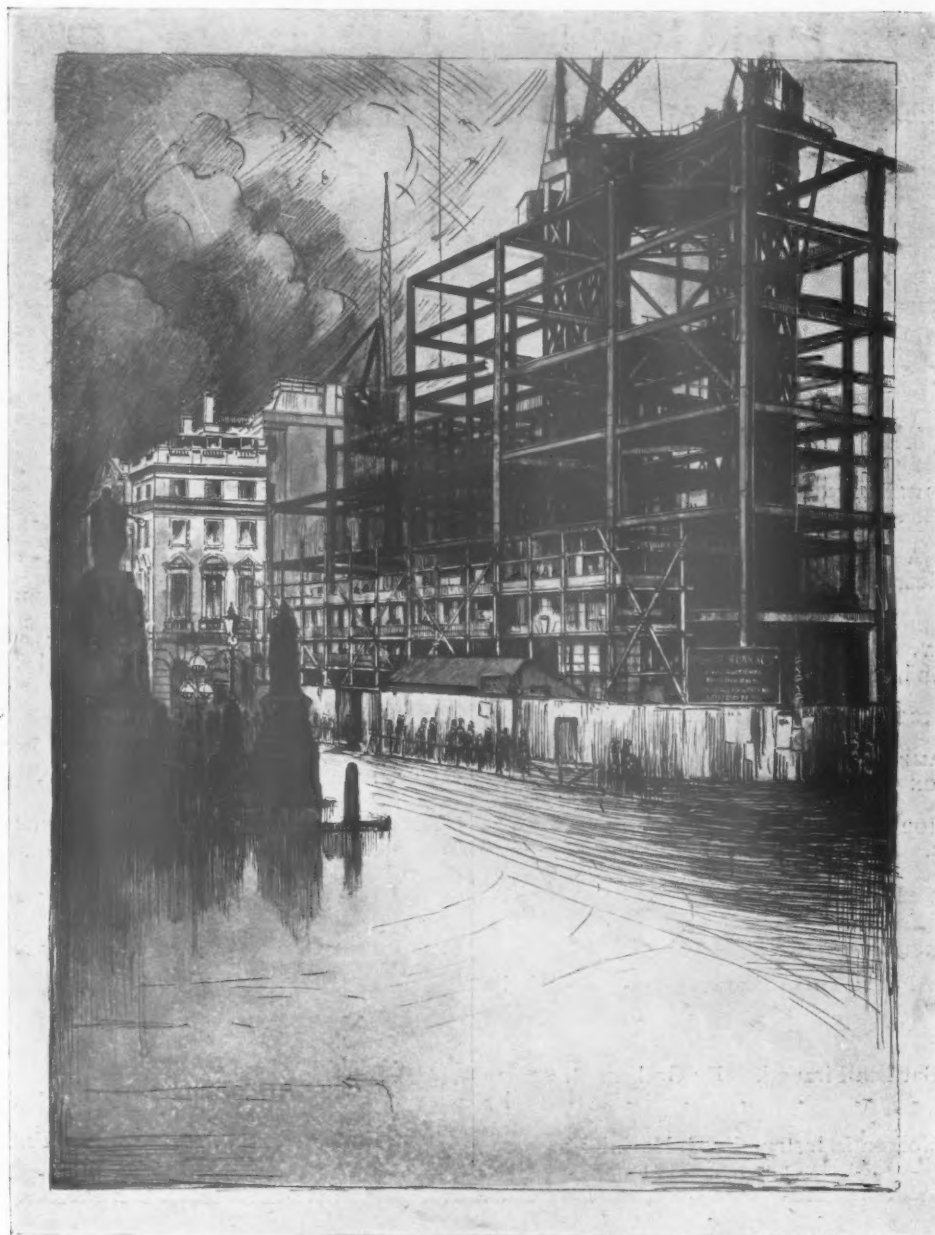
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# The Architectural Review

Edited by WILLIAM G. NEWTON, M.C., M.A. Oxon., A.R.I.B.A.

## CONTENTS

VOL. LII

DECEMBER 1922

No. 313

	PAGE		PAGE
ANGKOR VAT AT MARSEILLES. By Howard Robertson - - - - -	147	TRADE AND CRAFT:	
THREE AMERICAN BUSINESS BUILDINGS. Designed by A. C. Bossom - - - - -	150	The Port of London Building; Lighting Sets for Independent Electric Supply; Electric Light Fittings - - - - -	lviii
BRUNO TAUT: A VISIONARY IN PRACTICE. By Herman George Scheffauer - - - - -	155		
THE NEW BUILDING FOR THE PORT OF LONDON AUTHORITY. By John E. Newberry. Edwin Cooper, Architect - - - - -	160	PLATE ILLUSTRATIONS.	
THE HÔTEL DIEU, BLOIS. By Berkeley Wills -	169	THE TEMPLE OF DIANA AT EPHEBUS. From a painting by William Walcot -	Plate I
SELECTED EXAMPLES OF ARCHITECTURE: HAMBLETON OLD HALL, RUTLAND - - -	172	ANGKOR VAT AT MARSEILLES:	
A WAR MEMORIAL AT ALDERLEY CHURCH, CHESHIRE. Hubert Worthington, Architect	175	THE EXHIBITION PALACE OF INDO-CHINA - - - - -	Plate II
ROBERT ADAM. By M. Jourdain - - - -	176	THREE AMERICAN BUSINESS BUILDINGS:	
CORRESPONDENCE:		THE FIRST NATIONAL BANK OF JERSEY CITY. A. C. Bossom, Architect - -	Plate III
The Newly Found Greek Statue - - -	xlvii	THE SEABOARD NATIONAL BANK, NEW YORK. A. C. Bossom, Architect - -	Plate IV
PUBLICATIONS:		THE PORT OF LONDON AUTHORITY BUILDING:	
Giovanni Battista Piranesi. By Graham B. Tubbs - - - - -	1	A VIEW FROM TRINITY SQUARE, TOWER HILL, LONDON - - -	Plate V
Design in Modern Industry. By E. McKnight Kauffer - - - - -	liv	THE APSE ON THE SECOND-FLOOR LANDING - - - - -	Plate VI

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## ALPHABETICAL INDEX TO ADVERTISERS.

	PAGE		PAGE		PAGE
Adameon, T. H., & Sons, London .. ..	xxxvi	Earle, G. & T., Ltd., Hull .. ..	xxvii	Martyn, H. H., & Co., Cheltenham .. ..	xliii
Associated Portland Cement Manufacturers, Ltd. .. ..	ixiii	Edmonds, A., & Co., Ltd., Birmingham .. ..	lxix	Matthews, G., Ltd., London .. ..	v
Aumonier, W., & Son, London .. ..	—	Elliott & Sons, Reading .. ..	xii	Measures Bros. (1911), Ltd., London .. ..	vi
Austin, James, & Sons, Ltd., London .. ..	xviii	Elliott, H. H., London .. ..	xxvi	Messenger & Co., Ltd., Loughborough .. ..	lxviii
		Expanded Metal Co., Ltd., London .. ..	xxxii	Metropolitan-Vickers Electrical Co., Ltd., Manchester .. ..	lvii
Bath Artcraft, Ltd., Bath .. ..	xxxiv	Faraday & Son, London .. ..	lxvii	Morris, William, & Co., Westminster .. ..	xlii
Bath and Portland Stone Firms, Ltd., Bath .. ..	lxiv	Fenning & Co., Ltd., London .. ..	xxi	Mowlem, John, & Co., Ltd., London .. ..	xxiii
Battiscombe & Harris, London .. ..	xvi	Flavel, S., & Co., Ltd., Leamington .. ..	—	Mumford, Bailey & Preston, London .. ..	xix
Beaven & Sons, Ltd., London .. ..	lxx				
Bell's Polite & Everite Co., Ltd., London .. ..	xxxii	General Electric Co., Ltd., London .. ..	xli	Nickeloid Co., Ltd., The, London .. ..	xxxviii, lxvi
Birmingham Guild, Ltd., Birmingham .. ..	—	Gray, James, Ltd., London .. ..	xl		
Bradford, E. J. & A. T., London .. ..	—	Green & Abbott, Ltd., London .. ..	xxii	Old Delabole Quarries, Cornwall .. ..	—
Bratt, Colbran & Co., London .. ..	xxxiv			Osler, London .. ..	lvi
British Commercial Gas Association, London .. ..	lxv	Hall, Matthew, & Co., London .. ..	xxvi	Ozonair, Ltd., London .. ..	xxxii
British Dolomite Co., Ltd., London .. ..	xxii	Hamptons, London .. ..	—		
British Luxfer Prism Syndicate, Ltd., London .. ..	xvii	Hart, Maxwell M., Glasgow .. ..	—	Parnall & Sons, Ltd., Birmingham .. ..	xvi
British Portland Cement Manufacturers, Ltd. .. ..	lxiii	Hartley & Sugden, Ltd., Halifax .. ..	lxix	Pollard, E., & Co., Ltd., London .. ..	lxiv
British Reinforced Concrete Engineering Co., Ltd., London & Manchester .. ..	xl, lx, lxx	Haskins, Samuel, & Bros., Ltd. .. ..	—	Pratt, C., & Sons, London .. ..	xxii
British Thomson-Houston Co., London .. ..	lxv	Haughton Bros., Worcester .. ..	xl		
British Vacuum Cleaners Co., Ltd., London .. ..	xviii	Haywards Ltd., London .. ..	ii	Ravenhead Sanitary Pipe & Brick Co., Ltd., St. Helens .. ..	lxvii
Broad & Co., Ltd., London .. ..	xxxiii	Hearn, Robt. F., London .. ..	lix	Redpath Brown & Co., Ltd., London .. ..	iii
Brooke, Joseph, & Sons, London .. ..	viii	Henley's Telegraph Works Co., Ltd., W. T., London .. ..	—	Roberts, Adair & Co., London .. ..	xl
Bruster, O., & De Launoy, London .. ..	viii	Higgs & Hill, Ltd., London .. ..	li	Rubcroid Co., Ltd., London .. ..	xxxv
Bryden, John, & Sons, Edinburgh .. ..	lxx	Hill & Smith, Ltd., Brierley Hill .. ..	xxxiv	Rudd, Thos. R., & Co., London .. ..	xl
"Burlington Magazine, The," London .. ..	lxx	Hodgson, F., & Co., London .. ..	xl		
		Hollis Bros. & Co., Ltd., London .. ..	xxiv	Seale, Gilbert, & Son, London .. ..	—
Cafferata & Co., Newark-on-Trent .. ..	xxxix	Homan & Rodgers, Manchester .. ..	lxviii	Smeaton, Hanscomb & Co., London .. ..	ix
Callender's Cable & Construction Co., Ltd., London .. ..	—	Hope, Henry, & Sons, Ltd., Birmingham .. ..	vii	Smith, Wm., London .. ..	xxviii, xxix
Callender, Geo. M., & Co., Ltd., London .. ..	viii	Howard & Sons, Ltd., London .. ..	xliv	Soole, S. N., & Son, Ltd., London .. ..	xxiv
Cambridge University Press, London .. ..	lxx	Jackson & Boyce, London .. ..	lviii	Steven, A. & P., Ltd., Glasgow .. ..	xxii
Carron Company, Carron, Stirlingshire .. ..	lv	Jackson, G., & Sons, Ltd., London .. ..	liii	Stevenson, A., & Co., Edinburgh .. ..	lxvii
Cashmore, H. W., & Co., Ltd., London .. ..	lviii	Johnson's Reinforced Concrete Engineering Co., Ltd., Manchester .. ..	—	Sulzer Bros., London .. ..	xliii
Cement Marketing Co., Ltd., London .. ..	lxiii			Swanser & Son, London .. ..	xxxiv
Chatwood Safe Co., Ltd., Bolton .. ..	lxi	Kerner-Greenwood & Co., King's Lynn .. ..	xlx		
Clarke, T., & Co., Ltd., London .. ..	xii	King, J. A., & Co., London .. ..	xxxvi	Technical Journals, Ltd., London .. ..	xxxii, lxii, lxvi
"Colour Magazine, The," London .. ..	lxx			Tonks, Ltd., Birmingham .. ..	xlii
Crittall Manufacturing Co., Ltd., Braintree .. ..	lvi	Laing, John, & Son, Ltd., London .. ..	lxxii	Tuke & Bell, Ltd., London .. ..	lxvii
Crotch, W. G., Ltd., Birkdale .. ..	xxx	Lawrence, Walter, & Son, Ltd., London .. ..	xv	Tullis, D. & J., Clydebank .. ..	lxviii
		London Brick Co., Ltd., London .. ..	xx		
Dawnay, Archibald D., & Sons, Ltd., London .. ..	x, xi	London Electric Wire Co. & Smiths, Ltd., London .. ..	xliv	Vitrolite Construction Co., London .. ..	liv
Daymond, John, & Son, Ltd., London .. ..	—			Vulcanite, Ltd., London .. ..	lxvi
Decorative Tile & Wood Block Co., London .. ..	viii	Macfarlane, Walter, & Co., Glasgow .. ..	xxxvii	Waygood-Otis, Ltd., London .. ..	lxxi
Delta Metal Co., Ltd., London .. ..	—	Manuelle, A. & F., Ltd., London .. ..	xxx	Weston-Reuter Co., Ltd., London .. ..	xl
De Jong, F., & Co., Ltd., London .. ..	xxv	Major, H. J. & C., Bridgwater .. ..	xli	White, John P., & Sons, Ltd., Bedford .. ..	lix
Duke & Ockenden, Ltd., London .. ..	xiv	Martin, Earle & Co., Ltd. .. ..	lxiii	Whitehead, Jos., & Sons, Ltd., London .. ..	xlx
				Wouldham Cement Co., Ltd. .. ..	lxiii
				Wragge, Geo., Ltd., Manchester .. ..	xiv

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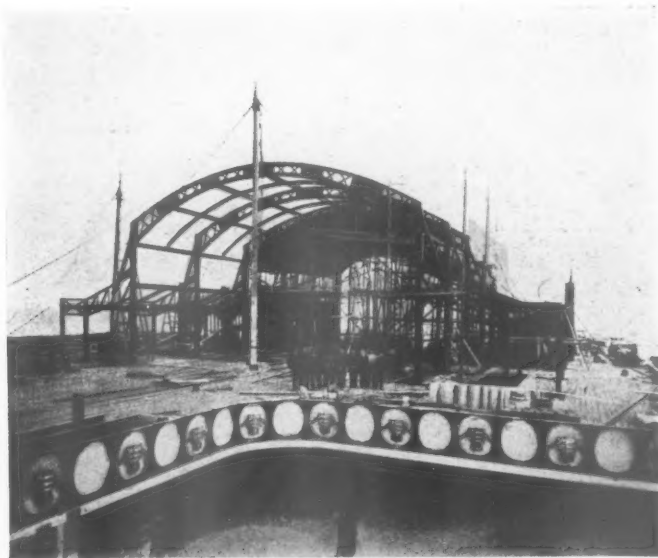
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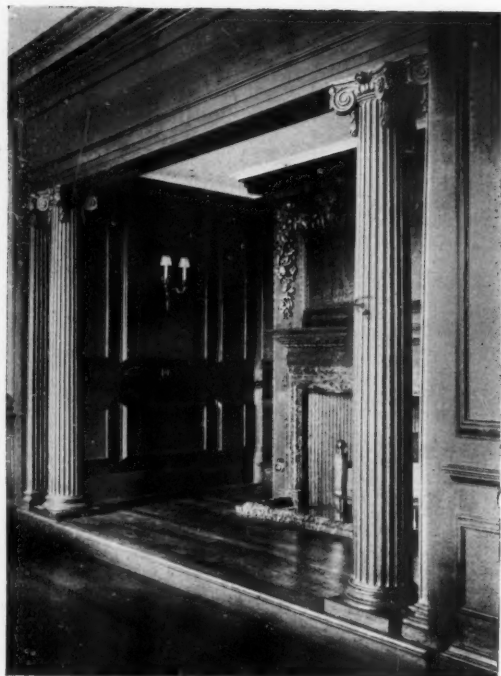
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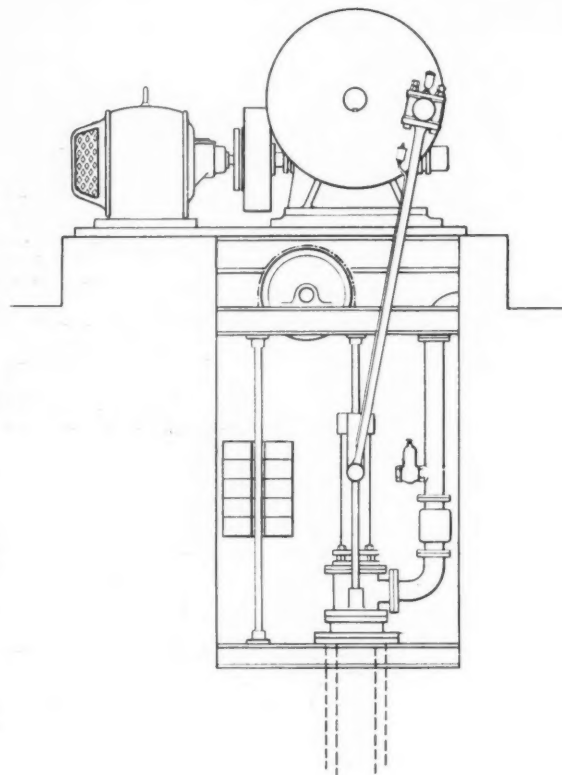
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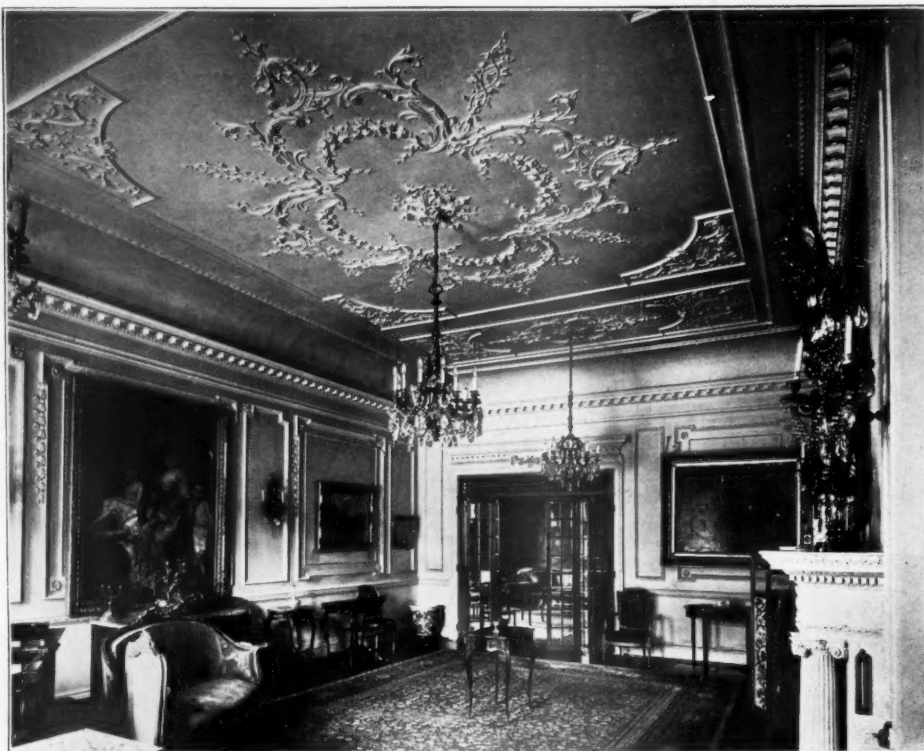
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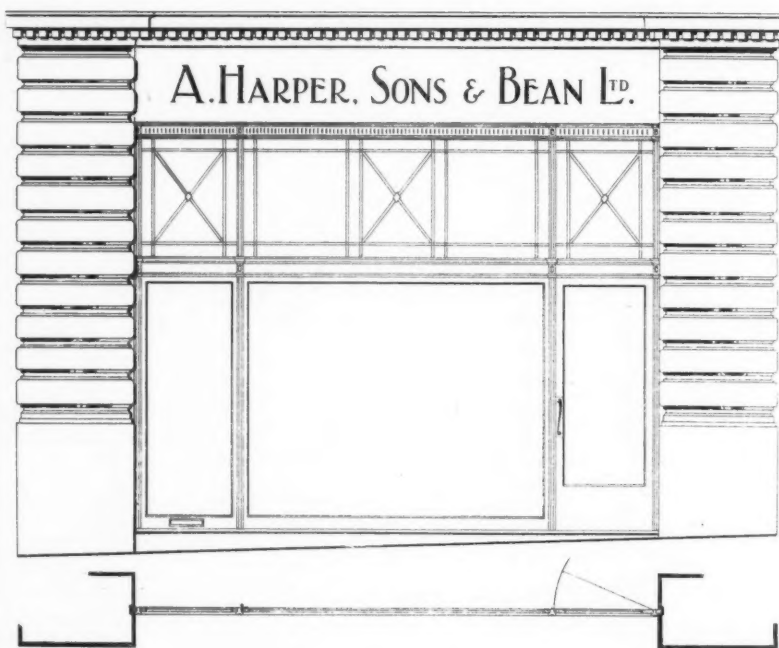
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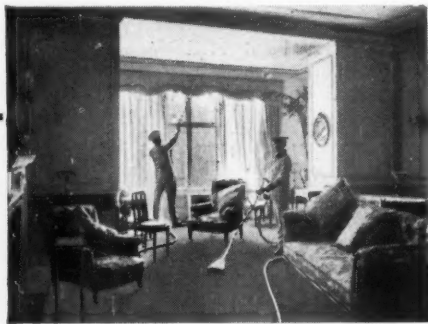
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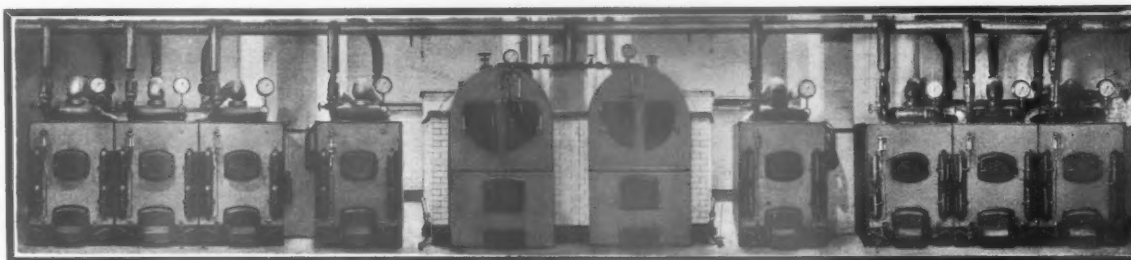
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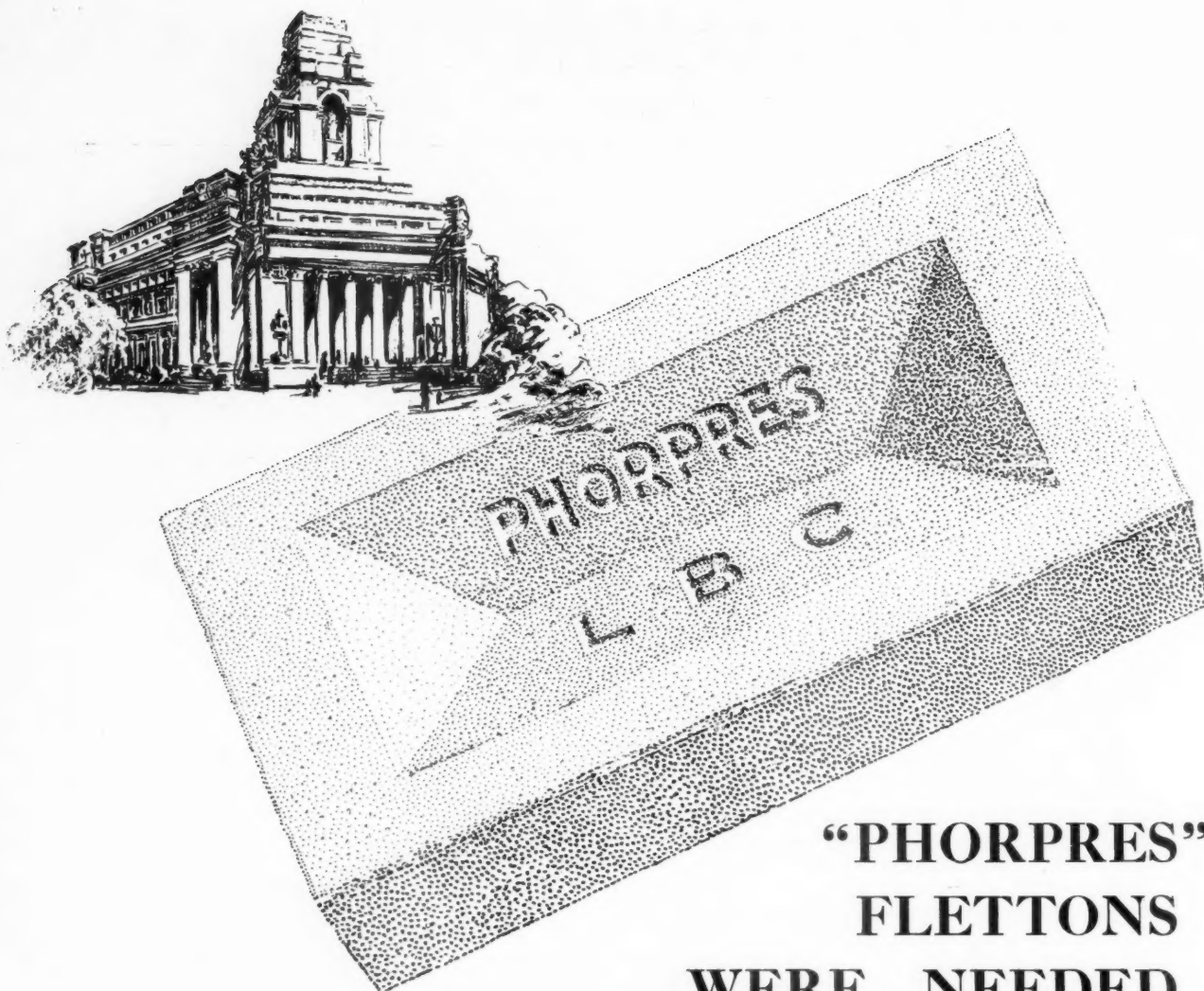
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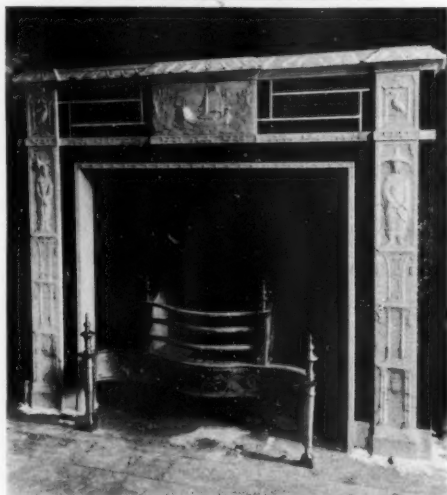
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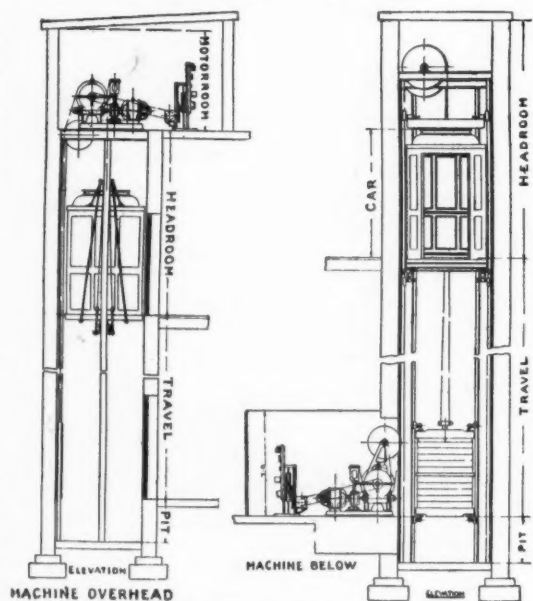
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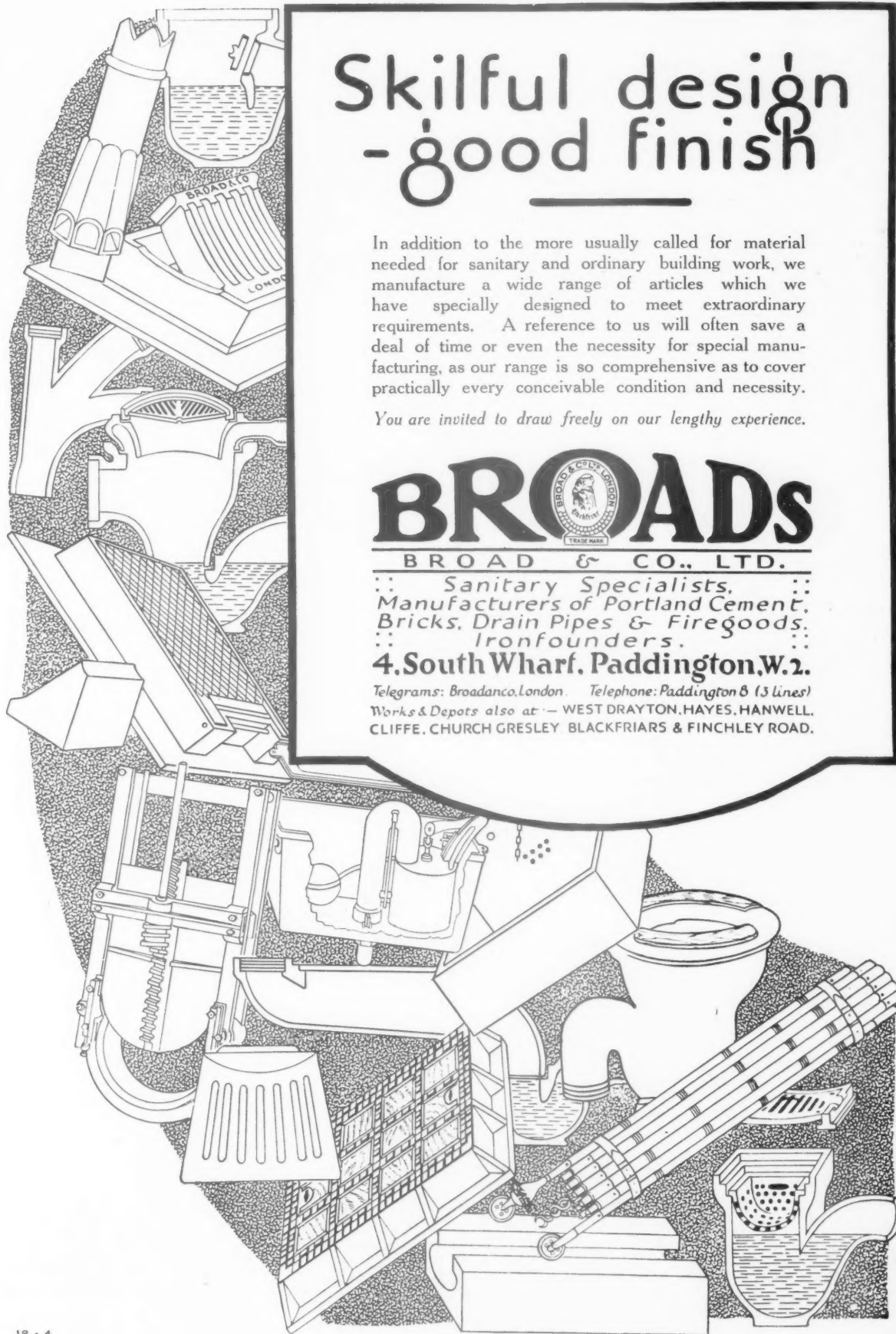
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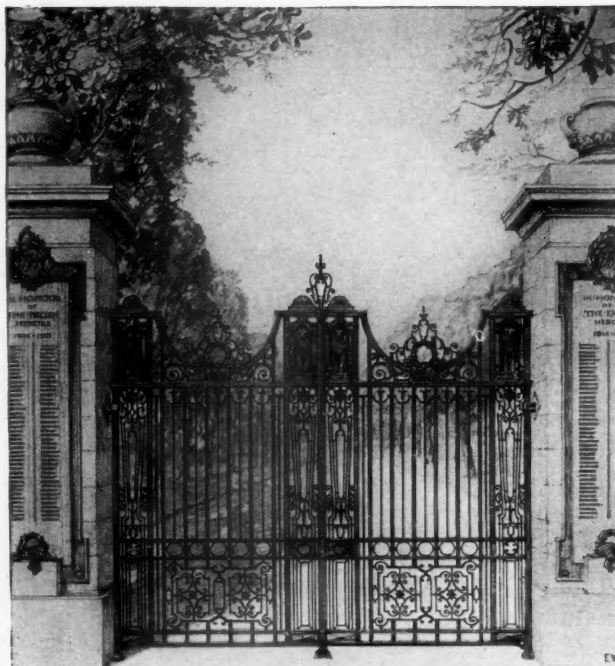


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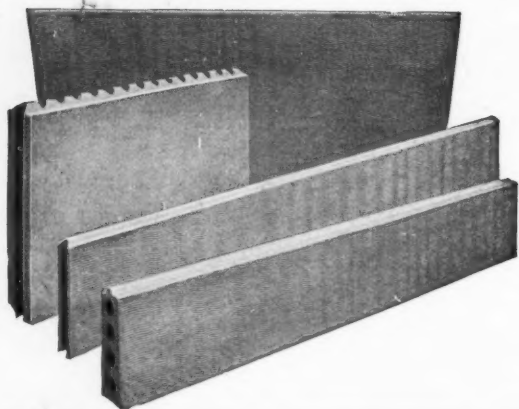
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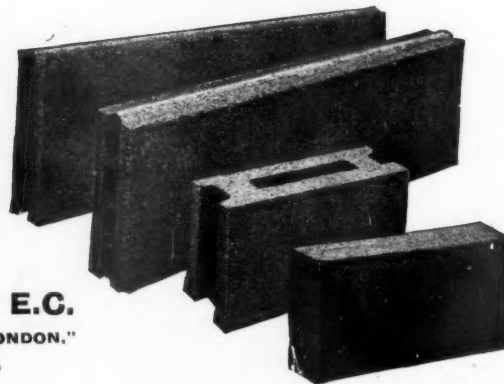


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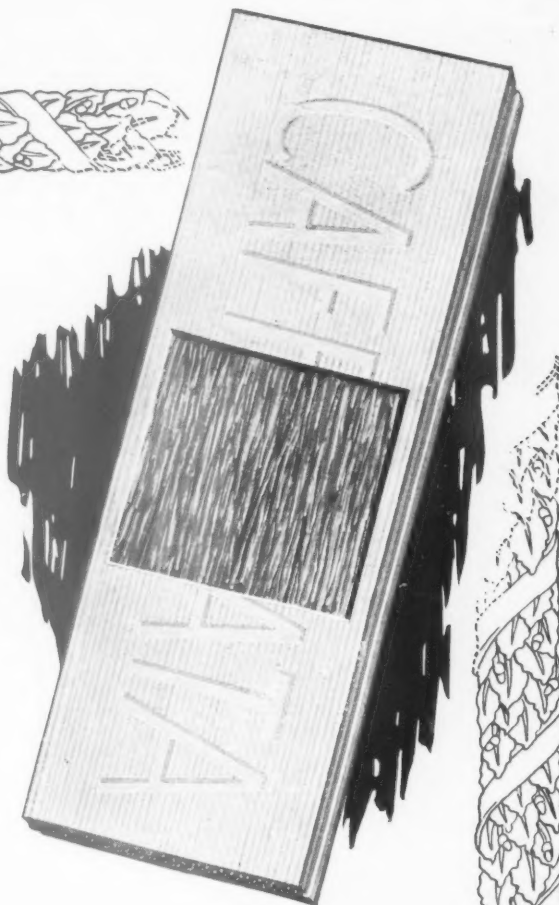
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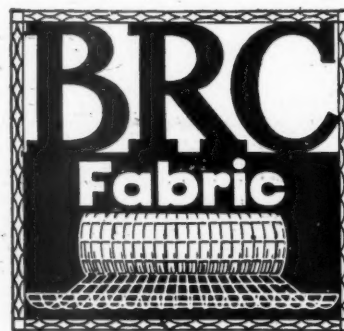
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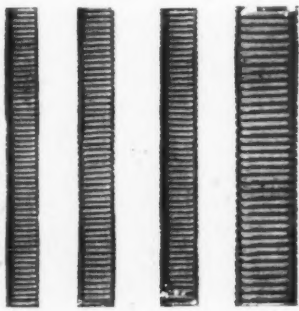
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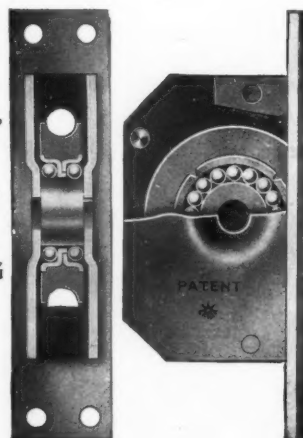
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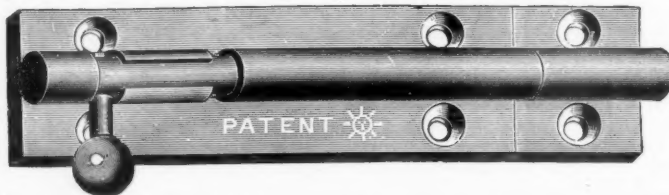
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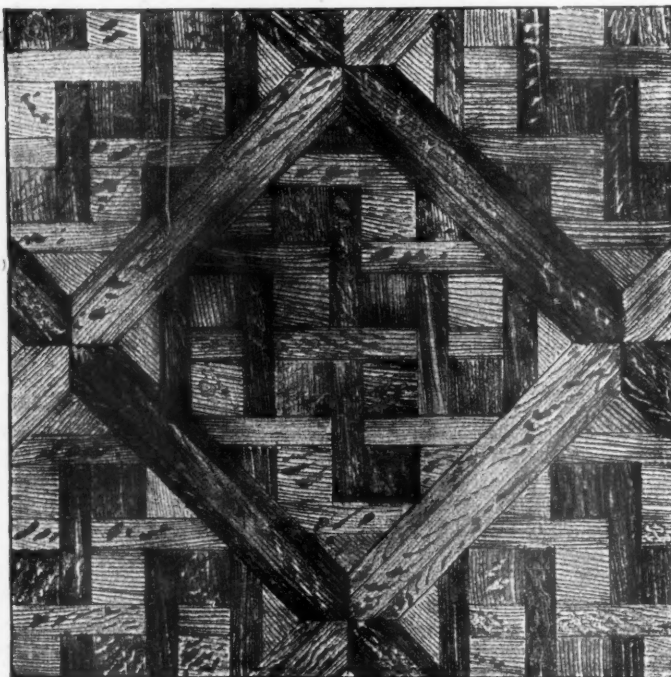
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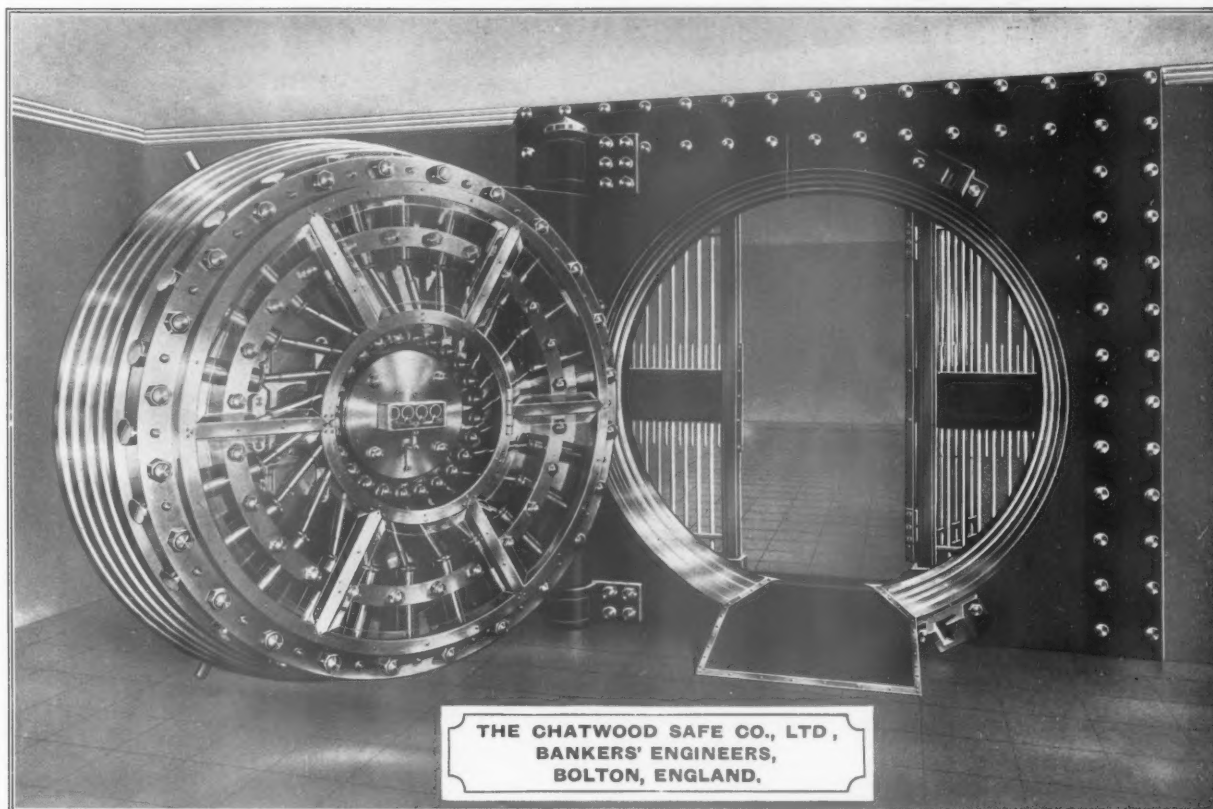
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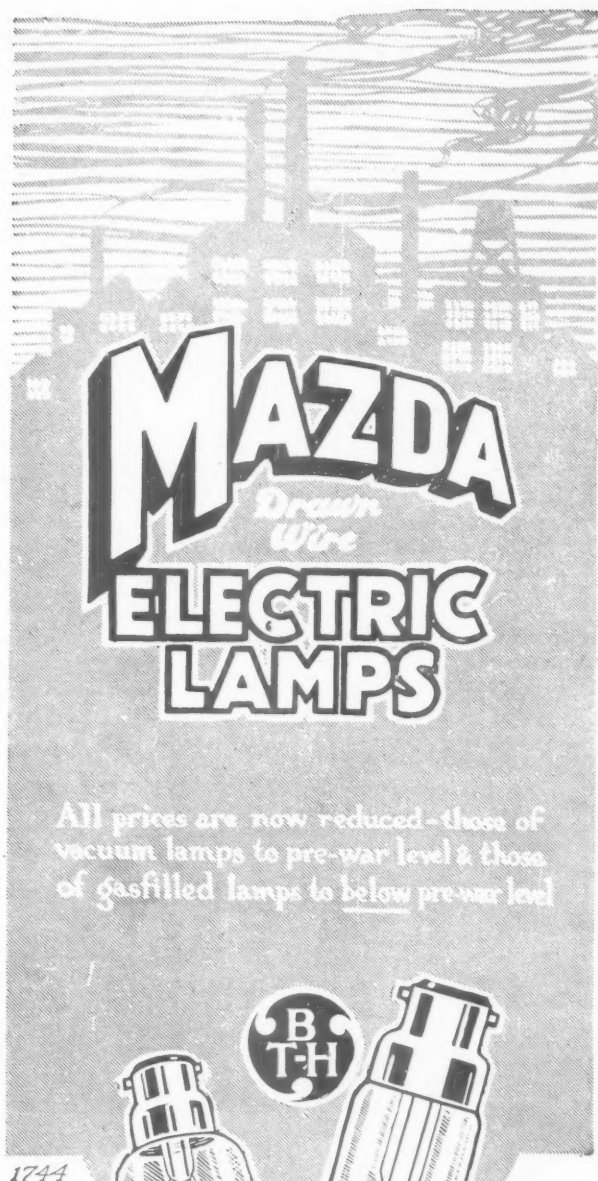
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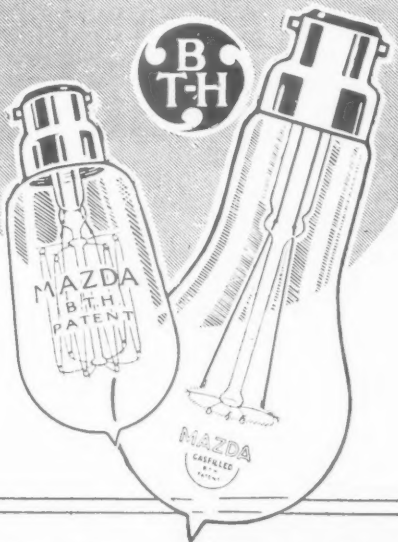
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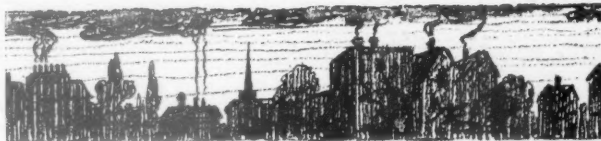
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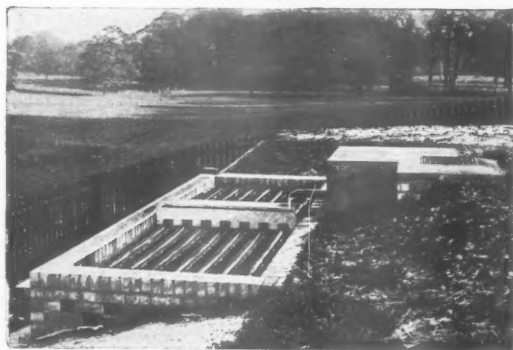
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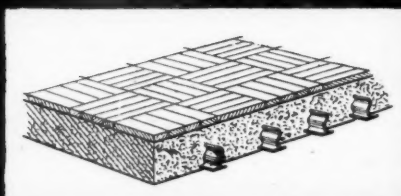
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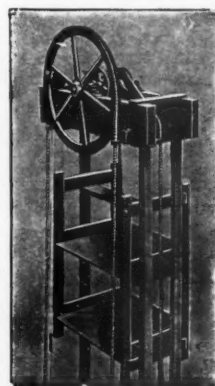
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La Farge's art in glass	Kenyon Cox	63
Picture windows in New College Antechapel	Harry J. Powell	35
A stained-glass panel from Landshut at the Victoria and Albert Museum	Bernard Rackham	204
Ancient glass in England	Pierre Turpin	171
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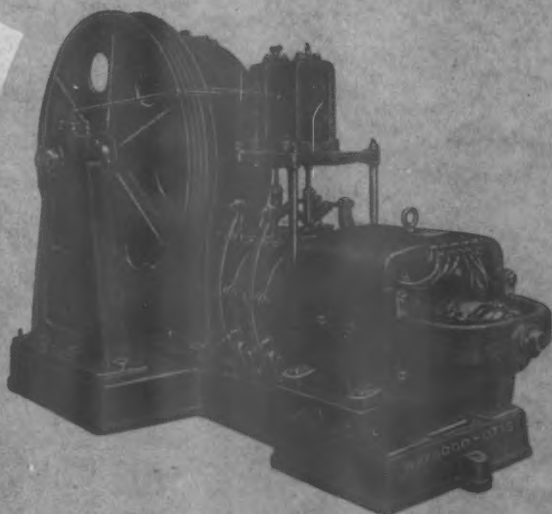
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